ROM

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2012 winter

BIG EXHIBIT: BRILLIANT FASHION FROM CHINTZ TO DIOR *Plus:* Javanese Batiks to dye for / Palaeo Artistry brings dinosaurs to life / Fishing for biodiversity in the Amazon and Orinoco rivers / Digging deep into our Gem Collection / Backyard Birdwatching / ROM Style gift guide / Member Offers and more!

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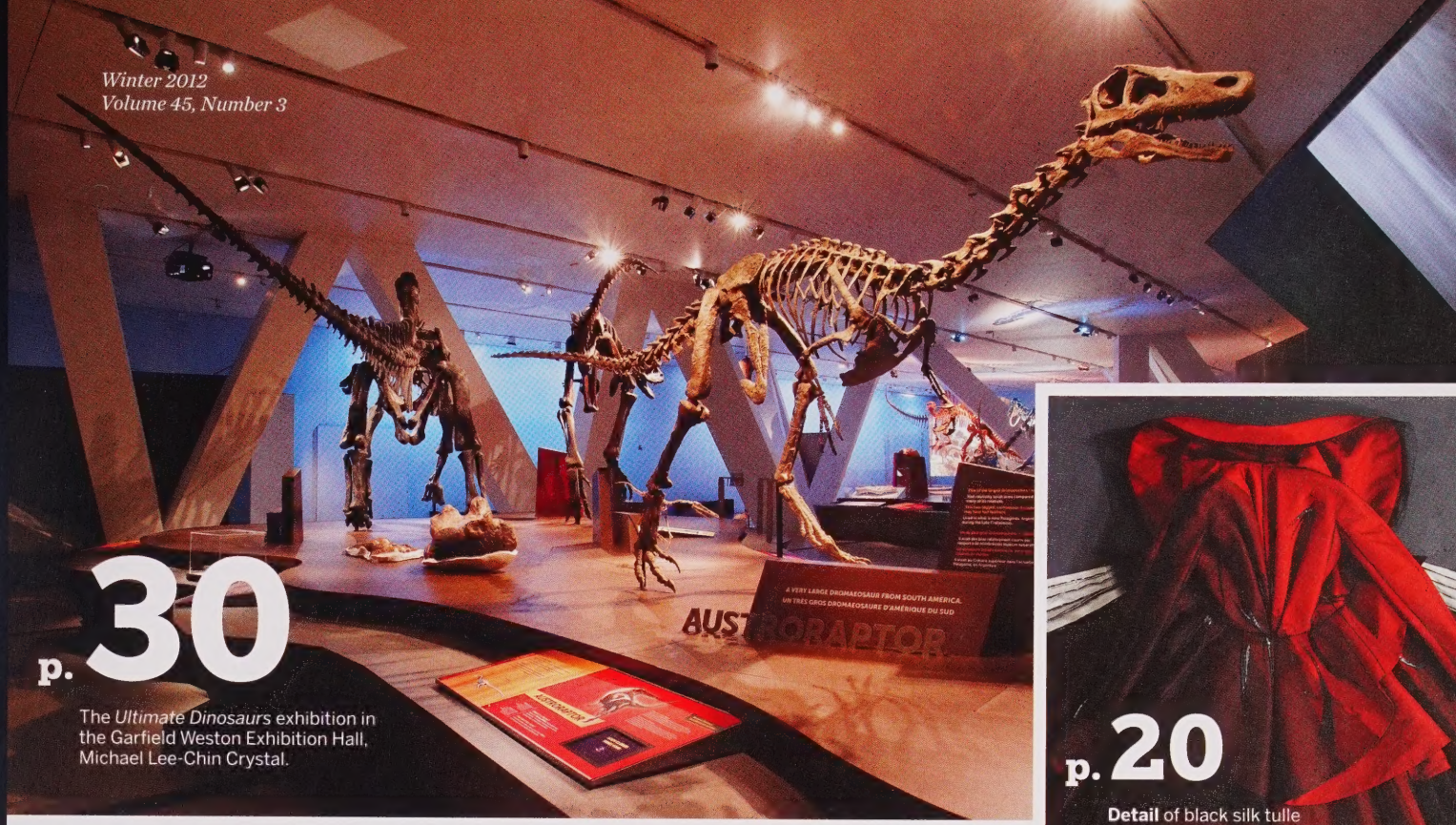

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The *Ultimate Dinosaurs* exhibition in the Garfield Weston Exhibition Hall, Michael Lee-Chin Crystal.

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Detail of black silk tulle over red faille, *Passage #5*, Christian Dior.

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ON THE COVER

World Cultures (main image): Curators Alexandra Palmer, Sarah Fee, and Anu Liivandi with Dior's *Passage #5*. Cover photography by world-renowned photographer George Whiteside

Natural History: *Tip of the Iceberg* ring by Niki Kavakonis at the ROM's 2008 exhibition *The Nature of Diamonds*.

INFORMATION

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Admission is free on Tuesdays for post-secondary Canadian students with ID.

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**All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.*

Sarah Fee
ASSOCIATE CURATOR,
TEXTILES & COSTUME

Sarah Fee ("*BIG* Colour," p. 25; "Dyeing to Be Seen," p. 10) holds degrees in anthropology and African Studies from Oxford University and the School of Oriental Studies, Paris. For more than 20 years she has studied the weaving and dress traditions of Madagascar. Her current field research is focused on the historic textile trades of the western Indian Ocean, which stretches from South Asia along the shores of the southern Arabian Peninsula and down the Swahili Coast.

Since joining the ROM in 2009, Fee has been responsible for the ROM's renowned collection of Eastern Hemisphere Textiles and Costume, which numbers some 15,000 artifacts originating in Asia, Africa, and the Islamic World. She is a research associate at the *Musée du Quai Branly*, Paris, and the Smithsonian Institution, as well as a board member of the Textile Society of America.

Silvia Forni
ASSOCIATE CURATOR,
ANTHROPOLOGY

Silvia Forni ("*Quill Power*," p. 26) is the curator in charge of the study, development, and exhibition of the ROM's collections from the African continent. Since joining the Museum almost five years ago, she has focused on expanding the collections to include a broader and more dynamic selection of objects, in particular more contemporary expressions of cultural activity. A number of these current-day acquisitions have originated from fieldwork. For Forni, understanding the lived meaning of objects and meeting those who make, own, and use the pieces that end up in museum collections are among the most fascinating components of dealing with living cultures. Forni also teaches anthropology of material culture and ethnography of Africa at the University of Toronto.

Anu Liivandi
ASSISTANT CURATOR,
TEXTILES & COSTUME

Anu Liivandi ("*BIG* Brocade," p. 24) specializes in European silks and late antique and medieval textiles of the Mediterranean area. She is particularly interested in textiles with woven designs and how these illustrate different technological processes, styles, and periods.

Liivandi's general research interests include documentation standards in the area of textiles and costume. She represents Canada on the Directing Council of the *Centre International d'Étude des Textiles Anciens* (CIETA), an international association of textile curators and scholars. Together with the ROM's Dr. Alexandra Palmer, she teaches an undergraduate course on textiles and costume in the art history program at the University of Toronto.

Alexandra Palmer
NORA E. VAUGHAN SENIOR
CURATOR, TEXTILES & COSTUME

Alexandra Palmer ("*BIG* Style," p. 20; "*BIG* Iconoclast," p. 23) received her BA in Art History from the University of Toronto (1979); her MA in Costume and Textiles from New York University, in conjunction with the Metropolitan Museum of Art (1981); and her PhD in Design History from the University of Brighton (1994).

Co-curator of *BIG*, Palmer has previously curated several exhibitions at the ROM, including *Elite Elegance: Couture Fashion in the 1950s* (2003).

Palmer's book *Couture & Commerce: The Transatlantic Fashion Trade in the 1950s* (2001) won a Clio Award for Ontario history, and her most recent book, *Dior: A New Look, A New Enterprise 1947–57*, V&A Publications (2009), won the 2010 Millia Davenport Publication Award.

Book Shelf

COMING SOON. . .

Beyond Clouds and Waves
Daoist Paintings in the Royal Ontario Museum

Ka Bo Tsang Lennert Gesterkamp Klaas Ruitenbeek

Available at the ROM Museum Store, bookstores, and online

Detail from *Homage to the Celestial Worthy of Primordial Beginning*, temple mural. ROM 933.6.3.

Janet Carding in the Bishop White Gallery of Chinese Temple Art.

Photo: George Whiteside.

A Sense of Style

Fashion and Design is a story that you can find not just in the ROM's Textiles & Costume department, but all over the Museum.

Even collections that seem remote from the world of fashion have part of their narrative entwined with the style of their period and people's enduring interest in appearance. The style lens is a fascinating one to look through as you tour the ROM's collections.

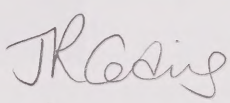
The Earl of Pembroke's armour is one of the ROM's iconic artifacts. It was made at Henry VIII's Greenwich Royal Workshop by master armourer Erasmus Kirkener for William Herbert, the first Earl of Pembroke. While offering the best protection in its day, it also has connections to the fashionable dress of the 1550s. It has the same shaped waistline and silhouette of a jacket or doublet made for those of military or social rank. Our European Arts curator, Corey Keeble, points out that "Greenwich armour of this type was the exclusive preserve of the aristocracy and could only be acquired by means of a royal warrant. Technically advanced as well as fashionable in form, it was also costly, a true status symbol of its era."

Some collections are more obviously associated with fashion. Mineralogy curator Kim Tait and technician Katherine Dunnell tell me that jewellery has a strong tie to fashion and colour trends, but that other external factors influence what women wear too. In the Victorian era, after Prince Albert died and Queen Victoria went into perpetual mourning, the mourning colours of black and white became *de rigueur*. Jewellery incorporated black jet, seed pearls, and mementos of passed loved ones. Kim and Katherine also point out that the power of natural beauty can trump any fashion trend. Paraiba tourmaline, when it was discovered in the 1980s in Brazil, became highly prized because of its electric blue colour. All of a sudden, this gem began appearing in jewellery, creating rather than following a trend.

Fashion dictates change in the natural world as well. After the focus of dog breeding ceased to be only for utility, such as herding or hunting, fashion took over. Because dogs can change quickly from one generation to the next, they can be shaped by humans. Consider Bunjie, the international champion bulldog specimen in the ROM's collection who was valued at $10,000 at the time of his death in 1936. Compare Bunjie with what is considered the standard today and the evolution of the breed is very noticeable. Many worry that fashion has had too much to do with dog breeding and that we've created animals that are not healthy—bulldogs with breathing problems because of their truncated noses, dachshunds with spinal issues, and so on.

But just as fashion and style inform the narratives of many of the ROM's collections, fashion itself can be interpreted in many ways beyond an expected history of fashion narrative. The ROM's superb collection of Dior is a story of fashion, to be sure, but also one of craftsmanship and technical innovation, and understanding this collection requires understanding the social context of the period as well as the history of textiles and costumes in which Dior is now a key link.

In some of the articles in this issue ("How Fashion Came to Food," "Manufacturing Desire") we look at subjects through a perhaps unexpected fashion lens. Similarly unexpected perspectives await you when you visit the ROM, such as a realization that armour can be a fashion statement.



JANET CARDING
DIRECTOR AND CEO

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Exhibitions and gallery openings

In the Spotlight

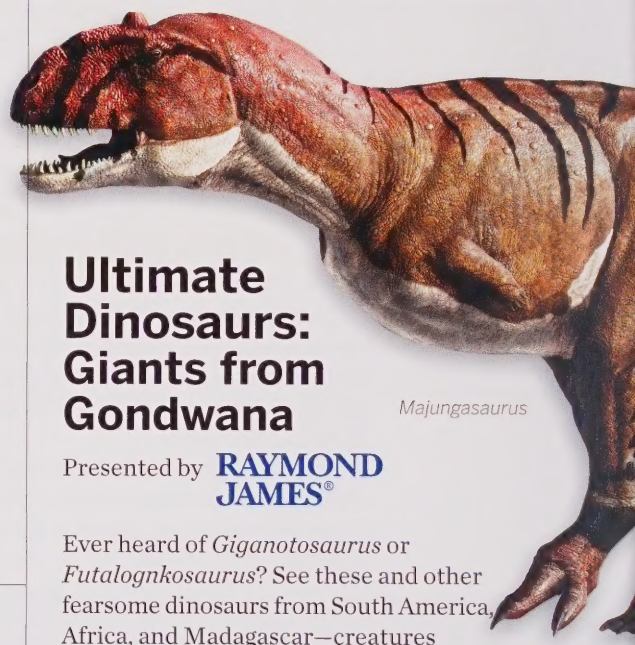
On Now
Patricia Harris, Gallery of Textiles & Costume, Michael Lee-Chin Crystal, Level 4

NEW

BIG!

Drawn from the ROM's 50,000-piece collection, 40 textile artifacts were selected for *BIG* based on stature—but not necessarily in size. Even small objects, such as the cotton tabby with macaw feathers at left, can have *big* personal, social, or cultural values; it may have been created by a *big*-name designer, or might carry a *big* price tag. One highlight of the show is a Dior coat-dress especially commissioned by the ROM (page 18–22).

For a Limited Time
ROM Original Feature Exhibition
Garfield Weston Exhibition Hall, Michael Lee-Chin Crystal, Level B2



Majungasaurus

Ultimate Dinosaurs: Giants from Gondwana

Presented by RAYMOND JAMES®

Ever heard of *Giganotosaurus* or *Futalognkosaurus*? See these and other fearsome dinosaurs from South America, Africa, and Madagascar—creatures completely unlike the North American dinosaur species we're familiar with. In this original ROM-produced exhibition, see real fossil skeletons and 23 full-scale casts, and learn the latest scientific findings on these southern species, some of the largest and most bizarre-looking of the world's dinosaurs. For more about the show, read David Evans's "The Story of *Ultimate Dinosaurs: Giants from Gondwana*" (page 30).

CLOSING SOON

Until February 24, 2013
Hilary and Galen Weston Wing, Level 2, and Hyacinth Gloria Chen Crystal Court, Michael Lee-Chin Crystal, Level 1

Carnival: From Emancipation to Celebration

The visual splendour of four costumes and 21 hand-painted renderings by visionary masquerade designer Brian MacFarlane captures the effervescent spirit of Carnival. Video footage, photos, and commentary by historians and participants of the Scotiabank Toronto Caribbean Carnival explore this annual celebration of slavery's abolition.

CLOSING SOON

Until February 24, 2013
Wilson Family Exhibition Room, Sigmund Samuel Gallery of Canada, Weston Family Wing, Level 1

Afterimage: Tod Ainslie's Vision of the War of 1812

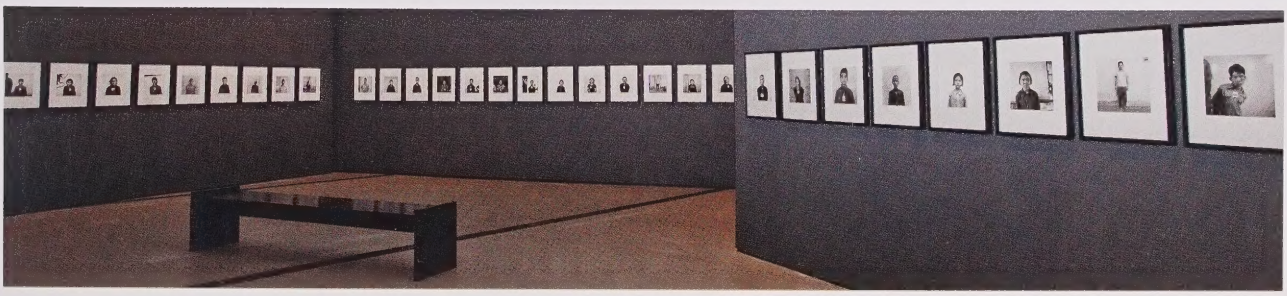
Evocative photographs by Burlington-based Tod Ainslie document the architecture of the War of 1812 in the years leading up to 2012. Ainslie created the 22 photographic works using three pinhole cameras that he designed and built himself, a technology not available in 1812. Permeated with anachronistic complexity, the photographs are resonant with reflection, which, says the exhibition's curator, Dr. Arlene Gehmacher, blurs the lines between documentary and aesthetic.

Especially for Kids

Children can follow in the footsteps of the palaeontologists who unearthed these strange creatures by taking the Dino Adventure Trail. Hands-on activities, including touchable bronze casts and interactive education pods, make the unknown familiar by bringing the world of these southern dinos right to their fingertips.

Photos: Feather tunic from the south coast of Peru, ROM 934.341. *Mad Cow—Resurrection* © 2012 Brian Mac Farlane. Illustration of *Majungasaurus* by Julius T. Csotonyi.

Discoveries, Dispatches, and Discourse



Images of Khmer Rouge victims in *Observance and Memorial: Photographs from S-21, Cambodia*.

Photo: Wanda Dobrowlanski.

ICC
Observance and Memorial
Perspectives on the Khmer Rouge

Coming face to face with victims of the brutal Khmer Rouge regime in the exhibition *Observance and Memorial: Photographs from S-21, Cambodia* isn't always easy. But without remembrance and a raised consciousness, nationalism and extremism can continue to fuel mass atrocities even today. In bringing this exhibition to the ROM, we honour the two million people who perished in Cambodia between 1975 and 1979. And by reflecting on difficult ethical and political issues, we wish to increase awareness of human rights around the world. Below are three perspectives on the relevance of this exhibition for Canadians in 2012:

Kunthear Thorng, Cambodian-Canadian survivor, father, and businessman

"In 1975, a few days after the Khmer Rouge declared victory, my father was arrested and taken away to be executed. At age 12, I was alone, homeless, terrified; I had to fight for everything to survive. During those four gruelling years, I lost my family, my youth, my freedom, my rights, my hope, my education, and most of all, my dignity. My story is not unique. Like all Cambodians, I ask, 'What did I do to deserve such a traumatic life experience?'

"As survivors, sometimes we just want to close the chapter and move on. It is very painful to talk about it, but we must not forget this atrocity. We must hold the Khmer Rouge leaders criminally responsible and accountable for the genocide against their own people. On behalf of millions of Cambodians who were indiscriminately executed, we ask the world to help us find justice for them, so that their souls can rest in peace. This is not just a Cambodian matter. Achieving accountability for the genocide is a world matter. We know we can't get back what we lost, but there is still the hope that the regime's leaders will be brought to justice."

Michael Perkins and Deborah Stratman, curators of *Observance and Memorial*, Photo Archive Group

"The Khmer Rouge was seeking to eradicate the very idea of family and to replace it with 'objective' societal roles assigned by the regime. This was part of a larger plan to eliminate 'mental private property'—to eliminate witness and memory. The Khmer Rouge believed that theirs was the scientific view of natural progress; any other perspective was considered corrosive and to be erased through physical or psychological means.

"In presenting the S-21 photographs, the ROM has created a space of written textual description, crucial for historical context, and a space of silence. This reflective space is dedicated to witnessing these photographs in the present, a place visitors may pause quietly, meditate, pray, or circumambulate a *chedei* (stupa). Every visitor will witness *Observance and Memorial* in their own way and take with them individual memories."

Andrea Russell, professor of International Criminal Law at the University of Toronto

"One way that Canada is demonstrating global leadership is illuminated in this powerful exhibition. The Canadian government has provided funds, legal expertise, and diplomatic support for the creation of a number of war tribunals around the world, including the Khmer Rouge Tribunal tasked with trying the leaders of the regime. Many Canadians have dedicated their individual expertise to these tribunals, such as Robert Petit, a former crown attorney who served during 2006 and 2009 as International Co-Prosecutor for the Khmer Rouge Tribunal, and the many students who intern each summer at war-crimes tribunals.

"I know that my own students are energized by the events during this important time for international human rights and international justice. Until very recently, too often impunity reigned. But, increasingly, this is no longer the norm." o

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FRANCISCO ALVAREZ is the former Managing Director of the Institute for Contemporary Culture at the ROM.

Observance and Memorial runs until March 10, 2013.

The ICC thanks the following people for their generous support: Ron and Gillian Graham, Susan Croker and John Hunkin, The Honourable Bill and Cathy Graham, Deanna Horton, Sarah and Tom Milroy, and Richard and Donna Ivey. Media Partner: The Toronto Star.

Q&A

Art Prehistory

Jason French interviews palaeo-artist Julius Csotonyi about how he brings the mesozoic monsters to life.

The artist behind the jaw-dropping illustrations in *Ultimate Dinosaurs: Giants from Gondwana* is Edmonton-based Julius Csotonyi. In addition to being an accomplished artist, Julius has an extensive scientific background, holding an M.Sc. in ecology and PhD in microbiology. His academic research reflects his growing interest in extreme environments, with an ultimate goal of investigating terrestrial analogs of potential exobiological habitats.

His illustrations have been published in a multitude of publications, including *Science Magazine*, and featured at prominent cultural institutions such as the Canadian Museum of Nature, the Houston Museum of Natural Science, and the Royal Tyrrell Museum. Although his microbiological research has relatively little influence on his palaeo-art, his previous training in macrobiological ecology certainly influences his art.

Jason French: *Julius, can you tell us about your background and what inspired you to become a palaeo artist?*

Julius Csotonyi: I have always been interested in both science and art. My original career plans were academic, with the ultimate goal of a university faculty position. In the meantime, however, I fell in love with scientific illustration. My palaeo-art work grew out of my life-long fascination with dinosaurs coupled with an insatiable desire to draw and paint, since I was three. Scientific illustration offers me the best of both worlds, fulfilling my artistic aspirations while keeping me connected with scientific investigation through literature review and communication with researchers during commissions such as the *Ultimate Dinosaurs* project.

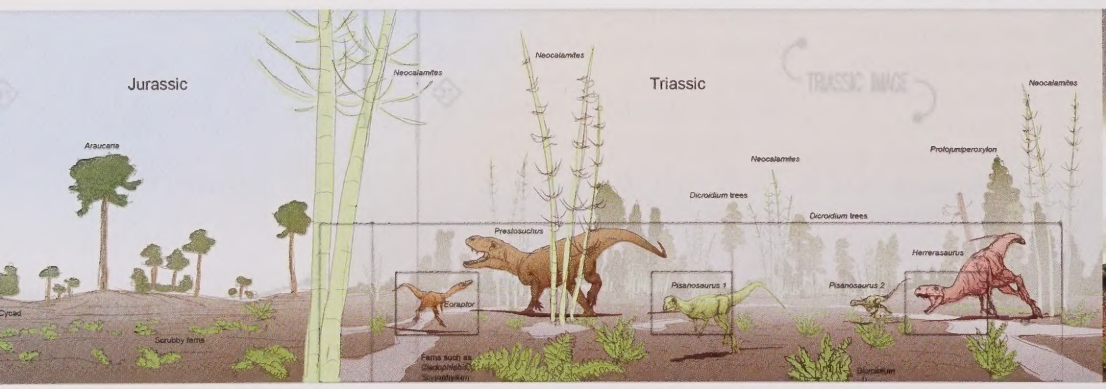
JF: *Your palaeo illustrations in Ultimate Dinosaurs are so lifelike that they transport visitors back in time to the world of dinosaurs. Can you describe the process of creating these scientifically accurate illustrations?*

JC: To maximize scientific accuracy, it is important to establish a strong line of communication with palaeontologists familiar with the relevant dinosaurs and their biological environments, and to study the available scientific literature. Once the composition and content of the rough sketches have been approved, I rely on digital modelling, digital painting, and photographic compositing techniques, along with my stock of over 200,000 environmental photographs from around the world, to build up as photo-realistic a reconstruction of these prehistoric ecosystems as possible. Frequently during this process, I present my works-in-progress to both the palaeontologists and designers to solicit and incorporate their scientific and compositional feedback. My own scientific background helps to minimize the amount of revision needed, but completion of each monstrous mural still took weeks.

"My palaeo-art grew out of my fascination with dinosaurs and an insatiable desire to draw and paint"

JF: *The graphic installation in Ultimate Dinosaurs is the largest in the history of the ROM. What were some of the challenges and highlights of working on the exhibition?*

JC: The gargantuan *Ultimate Dinosaurs* exhibit was an extraordinarily ambitious project. Meeting a series of tight deadlines to accommodate the opening date and an effective



Left: *Majungasaurus* lunges for *Rapetosaurus* in a stormy reconstruction of Cretaceous Madagascar.

Below: Three stages in the preparation of the Triassic South American mural, from rough sketch to completion.

marketing campaign was the greatest challenge. Although the techniques differed enormously (digital versus fresco painting), there was three times as much mural area to be filled as for Rudolph Zallinger's *The Age of Reptiles* mural in the Yale Peabody Museum—but in only one-sixth of the time. It was crucial to maintain efficient interaction between members of a very large production team in order for them to fulfill their respective project responsibilities. Everyone worked wonders under the pressure. I recall posing questions by email to the curators, Drs. David Evans and Matthew Vavrek, at 2:00 in the morning, and receiving an informative reply only an hour later!

JF: *Your work is primarily created through the use of digital media such as Photoshop. Can you tell us about some of the benefits of this format over illustrations created through more traditional methods?*

JC: The chief reasons that I prefer digital media over traditional paint for scientific illustration are (1) its modifiability, allowing incorporation of new scientific information and facilitating the revision process to maximize accuracy, and (2) the ability to achieve absolute photo-realism through photographic compositing, enhancing viewers' suspension of disbelief. For example, during production of the stormy Madagascar image depicting the *Majungasaurus* vs *Rapetosaurus* confrontation, a powerful thunderstorm serendipitously struck my city, bringing with it an especially brilliant lightning show. So from the balcony, I captured a series of 30-second exposures of beautiful fork lightning, and was then able to incorporate the lightning bolts into the mural.

JF: *Palaeontology is such a diverse field involving many disciplines, from scientists through to artists, like yourself. What advice would you give to an aspiring palaeontologist today?*

JC: Based on my research experience prior to my palaeo-art career, I feel aspiring palaeoartists and scientists should read original research profusely and critically, only accepting ideas that match the quality and quantity of the support they receive from carefully conducted investigation. Discussion is important, not just with colleagues and academic mentors, but also with those not in one's immediate field of research. Great ideas are often generated using a fresh set of eyes and interdisciplinary communication. And finally, ask lots of questions. Remember, a well-thought-out question is never a stupid one.

> **"Humans are driven by curiosity for these bizarre past worlds, rife with weird and wonderful creatures"**

JF: *Dinosaurs and the animals that lived during their time continue to fascinate us today. Why do you think that is so?*

JC: I think that our species is driven largely by our curiosity and the desire to explore strange new worlds. In the history of life on Earth, the further back we look, the more unfamiliar the biosphere appears. These bizarre past worlds, rife with weird and wonderful creatures such as dinosaurs, fuel our excitement in a similar way that stepping onto an alien planet would do. ○

JASON FRENCH is senior project manager at the Royal Ontario Museum.

News

Celebrating Citizenship

BY CHERYL BLACKMAN

Left: A show of Canadian spirit at the ROM's Citizenship Ceremony.

Above: Maureen Lalla-Khan of the CIC officially thanks Mark Engstrom for hosting the ROM's ceremony.

In mid-October, 2012, cities all across Canada participated in ceremonies honouring the nation's history, heritage, culture, and the many wonderful things that we define as quintessentially Canadian. Citizenship Week (October 15–21) not only brought Canadians into contact with various elements of their history, but also explored what it means to be a citizen of this country and how we maintain a balance between the rights and the responsibilities of citizenship in Canada.

Citizenship ceremonies welcoming new Canadians were held at various locations such as historic sites, public libraries, and educational and cultural institutions, including, in the Greater Toronto Area, *HMCS Haida*, the Toronto Reference Library, Mohawk College, the Art Gallery of Hamilton, the Ontario Science Centre, and the ROM. A massive reaffirmation ceremony was also held at the Yonge-Dundas Square, where 1,500 Canadians recited the oath of citizenship side by side.

This is the first citizenship ceremony to be hosted by the ROM in 12 years. On October 15th, 60 new Canadians received their citizenship certificates in the Samuel Hall Currelly Gallery. Existing Canadians were also invited to join the new citizens in the oath-taking ceremony. Mark Engstrom, deputy director of Collections and Research at the Museum, welcomed the new citizens and spoke about the multicultural aspect of the ROM's collections: "Our world cultures mandate provides a natural place for Canadians from all backgrounds to celebrate and learn about their own as well as other cultures."

Surrounded by Viking swords, hadrosaur skeletons, Egyptian mummies, and ancient Daoist murals, with two towering totem poles just to the east, the ROM provided the perfect setting for an occasion celebrating diversity of cultures.

Citizenship Judge Raminder Gill, who emigrated from India a few decades ago, presided over the ceremony and emphasized the importance of becoming a citizen of "the most welcoming country in the world." He spoke of the rights held by each Canadian and the equality with which everyone is treated: "In many countries of the world, the level of citizenship depends on how much money you have, how much land you own, what is your last name, whereas in Canada, everyone's equal."

Surrounded by Viking swords, Egyptian mummies, Daoist murals, and more, the ROM provides the perfect setting for saluting Canada's cultural diversity

Photos: Wanda Dobrowlanski.

Also in attendance were Maureen Lalla-Khan, director of Citizenship and Immigration Canada (CIC), GTA East, and Warrant Officer Valmon Comeau of the Royal Canadian Air Force.

Engstrom introduced the citizens to the ROM's New Canadians membership level, which they can access through the Institute for Canadian Citizenship (ICC), and invited them to participate in the heritage days programming held at the Museum. "This is the ROM's way of saying congratulations and welcome to the ROM and to Canada," he said. "We look forward to welcoming new Canadians and their families. Their experience as members of the ROM community is very important to us."

"In many countries, the level of citizenship depends on how much money you have, how much land you own," says Judge Raminder Gill. "In Canada, everyone's equal"

The recently affirmed citizens were also presented with a Cultural Access Pass (CAP), which provides them with a year's worth of free admission to several cultural attractions within Canada, including the Museum. The CAP program was initiated by the ICC—a non-profit organization co-founded by the Right Honourable Adrienne Clarkson.

Group photo: Wanda Dobrowlanski. Photo of Adrienne Clarkson by Alyssa Rapos-Gillis for Cheryl

New Canadians with their citizenship certificates.

The ROM and its public have roles to play in the exploration and protection of Canada's cultural as well as natural heritage. We continue to pursue various avenues in order to connect with Canadians, both new and old. ○

CHERYL BLACKMAN is assistant vice-president of Visitor Experience and Audience Insight at the ROM.

CANADIAN CITIZENSHIP MEANS THE WORLD TO ME

By The Right Honourable Adrienne Clarkson, co-founder and co-chair of the Institute for Canadian Citizenship.

I arrived in Canada in 1942, when I was about two and a half years old. My family took refuge here after the Japanese conquered Hong Kong. We were welcomed, and were very fortunate to have a number of people take interest in us; helping neighbours was—and still is—an instinctive Canadian action.

I became a Canadian citizen when I was 10 years old, and with each passing year, I grow more proud to say I belong to a country that welcomes the world.

Canada is unique in the way we welcome immigrants. People come here in search of a different and better life for themselves and their children, and we open our doors with the shared understanding that their stay is for the long term; roughly 85 percent of eligible permanent residents become Canadian citizens. We have constructed an inclusive society that accounts for differences. We acknowledge how much courage it requires to start fresh in a new country. Most Canadians believe everyone—regardless of whether they're Canadian or foreign-born—can be a good citizen.

In Canada, citizenship enables equal access—it's the most important thing we have, and share with one another. Canadian citizenship binds us together.

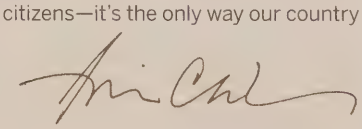
I was the first immigrant to become Governor General, and I'm very proud of that. When it happened, I received many letters from new Canadians who were thrilled that someone with a story like mine could reach the highest office in Canada.

My appointment was proof for new Canadians that Canada is a place where the sky is the limit, and I wanted to do more to ensure new citizens felt they had access to everything Canada has to offer—just as I felt when I was growing up in the country that took us in so generously.

In 2006, I founded the Institute for Canadian Citizenship (ICC), a non-profit charity that works to ensure our country's newest citizens feel welcome and included, and that engages all Canadians in active citizenship. We achieve this through programs like our Cultural Access Pass (CAP) which introduces new citizens to a wealth of Canadian experiences by offering a year of free access to more than 1,000 cultural attractions across the country, like the ROM. In fact, the ROM was one of CAP's founding partners, and I'm pleased to say they value the relationship they're building with new citizens so highly that they have introduced a special membership level to engage CAP members whose passes have expired.

The ICC helps create a sense of belonging for all Canadians regardless of whether their family has been here for five years or five generations.

Full citizenship begets full participation in society. All Canadians must take on the role of active, engaged citizens—it's the only way our country can continue to grow.



The Right Honourable Adrienne Clarkson was the 26th Governor General of Canada. To learn more about the Institute for Canadian Citizenship check out **icc-icc.ca** and Twitter (**@ICCICC**).

News
Dyeing to be Seen: The ROM's new collection of spectacular batiks from the Javanese Golden Era

BY SARAH FEE

Left: A young boy's trousers early 20th century.

Bottom: Women were the major batik entrepreneurs. This Snow White narrative is signed by Mrs. Jens, one of the more famous batik designers.

Indonesia, a constellation of more than 17,000 islands, is one of the world's great textile-making areas. And among the many and varied types of fabrics, one tradition stands: batik. In 2009 it was the first fabric to be declared universal heritage by UNESCO.

Batik entails drawing delicate lines with hot wax on rectangles of fine cotton cloth. The cloth is then run through a series of colourful dye baths and the wax removed, revealing white patterning where the wax resisted the dye. To obtain the desired deep shade of blue for example, the cloth might be run through 30 separate indigo baths. It is not surprising that the most complex batiks require nine to ten months of daily work.

The word *batik* comes from the Indonesian language and it was the island of Java that perfected the art. Batik arose at royal courts, where, along with gamelan music and theatre, it ranked among the fine arts. Much like European princesses bent over their embroidery, noble ladies of central Java spent leisure hours drawing intricate batik designs. Sultans also gathered skilled practitioners at court workshops. Their mostly abstract motifs, in rich earthy tones of brown and blue, embody cosmological beliefs or moral messages. Later, the art spread to the cosmopolitan north shores of Java, where Chinese, Indo-European, and Arab communities developed distinctive colours and patterning, incorporating modern iconography from European fairy tales to automobiles. In all cases batik was an art to be worn: as sarongs (a word also of Indonesian origin) around the waist or chest, or as head cloths.

In 2011 the ROM acquired an exceptional collection of 43 batiks from Java's golden era of batik (1860–1945). These spectacular and iconic pieces represent the major traditions and high points of this renowned art. Highlights from central Java include works associated with the royal court: "forbidden patterns" that were formerly restricted to the sultan, and a stunning breast cloth with bright silk interior, the pattern of which indicates that it was made for a high-ranking lady of the court. From the north coast comes a floral sarong, c. 1860, attributed to the workshop of Mrs. Franquemont, the first known Indo-European female batik entrepreneur. Representing Chinese communities are a rare red bridal bed cover with phoenixes and an exquisite peach and pink composition signed by the renowned workshop of Oey Soe Tjoen.

Mostly abstract motifs in rich earthy tones of brown and blue embody cosmological beliefs or moral messages

Witnesses to the rich history and culture of the Indian Ocean, these new batiks will be featured in a forthcoming exhibit in the Patricia Harris Gallery of Textiles & Costume. o

SARAH FEE is associate curator of Eastern Hemisphere Textiles and Costume in the ROM's Department of World Cultures.

Trousers: ROM 2011.73.29, Snow White Batik: ROM 2011.73.24.

Eva Holtby Lecture

Innovative ideas to ponder, discuss . . . and enjoy

BY FRANCISCO ALVAREZ

Ingrid Betancourt

Now in its seventh year, the annual Eva Holtby Lecture on Contemporary Culture has grown into an eagerly awaited highlight of the Institute for Contemporary Culture. Founded by the late Philip Holtby, a former Trustee of the ROM, in memory of his wife, Eva Holtby, the endowment was enriched by additional contributions from Eva's parents, Rudolph and Paula Schury, and recent gifts from friends in memory of Mr. Holtby's death last November.

This year's lecture, "Even Silence Has an End," will be presented at the ROM on December 10, 2012, by Nobel Peace Prize nominee and writer Ingrid Betancourt. She will discuss her dramatic experiences as a famous political hostage, and her subsequent work as an international peace activist.

The first Eva Holtby Lecture was delivered in 2006 by noted Canadian culture critic Adam Gopnik and suitably titled "The Museum Today." In his introduction to the talk, Christopher Holtby remarked, "My mother would have wanted this annual lectureship to bring new and innovative ideas for us to ponder, discuss and enjoy." Mr. Gopnik certainly delivered that, eloquently describing the modern museum as mausoleum, machine, mall, and metaphor of our social lives.

Kwame Anthony Appiah, in the second Holtby Lecture, "The Politics of Culture, the Politics of Identity," delved into the politics of multiculturalism. The Ghanaian-American philosopher and theorist made the case that, in a cosmopolitan society, significant cultural objects rightly belong not just to one nation, but to all humanity. Encyclopedic museums like the ROM therefore still have an important role to play in building international understanding of other cultures.

Glenn Lowry, Director of the Museum of Modern Art in New York, gave the third lecture in 2008. In a post-9/11 world that is increasingly focused on Muslim countries, he argued, international artists who move between the East and the West hold a special significance.

Celebrated American writer and publisher Lewis Lapham mused on the subject of "Celebrity in Contemporary Culture." Erudite, incisive, and humorous, he reflected on the history of stardom from ancient Greece to modern-day Hollywood. His talk was connected to the ICC's successful presentation of the *Vanity Fair Portraits* exhibition and Season of Celebrity programs in 2009.

The year 2010 brought another great American thinker to the ROM. Harvard University professor and television personality Dr. Henry Louis Gates, Jr., commented on "The Image of the African in Western Art," in response to the concurrent ICC exhibition by the great artist El Anatsui.

The most recent Eva Holtby Lecture in 2011, inspired by the ROM's Maya exhibition, was one of the last public appearances by Carlos Fuentes, the brilliant Mexican novelist, critic, and diplomat. Tracing themes that run through the whole history of Mexico, he shared his insights into the social and political issues facing his home country today. Philip Holtby passed away only a few days before this lecture.

"We continue to honour the legacy of our dear mother, and now our father, through the Eva Holtby Lecture," says Christopher Holtby. "We are teaching our children about the importance of examining important contemporary ideas as an enriching way to better understand modern life."

This year, the Holtby Lecture features writer and Nobel Prize nominee, Ingrid Betancourt.

The Eva Holtby Lecture is still very important to the next generations of the Holtby family, who remain very involved in planning these events and attend whenever they can, despite living across the continent. We at the ROM remain very grateful to Philip Holtby for his visionary support of the ICC. ○

FRANCISCO ALVAREZ is the former Managing Director of the Institute for Contemporary Culture at the ROM.

Photo: Stefan Ruiz/The Guardian.

When in ROM . . .

Capturing our visitors' experiences

ROM Friday Night Live

ROM Friday Night Live is an exciting and affordable weekly destination for adults to socialize with friends and enjoy food and drink surrounded by Museum objects and specimens.

FNL provides a unique museum-going experience unlike any other. Each Friday offers a new line-up of programs and activities for adults, providing a different museum experience with an element of the unexpected. Galleries are transformed into gathering places, including a DJ dance club, a coffee bar with live unplugged jazz and a cabaret lounge with local jazz, R&B and cabaret performers.

Visitors loved the chance to unwind after a busy week and to come to our Friday Night celebrations with friends, co-workers, and even dates! If you missed our FNL Fall series, not to worry as FNL returns in the Spring with eight fun-filled "expect the unexpected evenings" from May 3rd to June 21st.

"We were amazed at the turnout and the calibre of the crowd! All the designers who came felt the same way. It was a great night that we were all very happy to be part of."

— Phillip Ing, MAC Cosmetics

Ryan's Tweet Suite

. . . follow the conversation @ROMToronto

@ricardipus
My definition of "inspiring" - Jane Goodall in the lobby of the Royal Ontario Museum

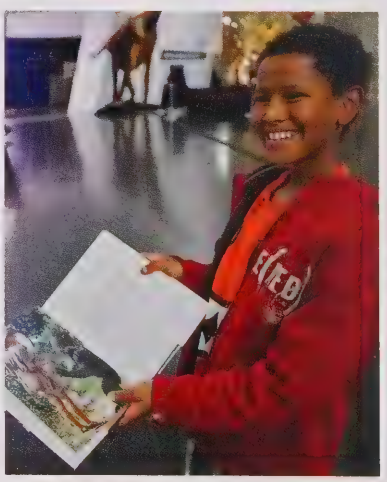
@mrndmnsngh
Must see the new Textiles exhibit opening on November 3rd @ROMtoronto. Even if that means I have a date with myself

@dailyplanetshow
Burgess Shale discovery may be the most significant new fossil bed found in three decades! @ROMToronto @ParksCanada

RYAN DODGE is the Social Media Coordinator at the Royal Ontario Museum.

Boy Meets Hero

Simone McWatt and her son Ethan Burnett had a typical start to their day at the ROM on September 25, 2012. Little did they know that it would turn into one of the most exciting and inspiring days of their lives. They knew that Jane Goodall—Ethan's hero—was giving a talk at the ROM that very night. They had been trying to get tickets for weeks but the event was sold out. Ethan and Simone chatted with ROM staff about the event, and minutes before the Museum closed they had a chance encounter with Dr. Goodall, where Ethan had the opportunity to tell her how she has been an inspiration to him. Jane especially requested ROM staff for two seats so that the mother-son pair could attend her lecture. After Jane's talk, Ethan posed a thoughtful question in front of the sold-out crowd, bought her book, got it signed, and had the chance to say farewell. Ethan has joined Jane Goodall's Roots & Shoots program for youth, and is now following in the footsteps of his mentor. It just goes to show part of the everyday magic that happens at the ROM.



Check out this story online at http://bit.ly/ROM_EthanJane

Rocks of Ages

The many facets of the ROM's gemstone collection

BY KATHERINE DUNNELL

When *BIG* opened at the ROM with bold and beautiful textile design, it inspired me to look at bold and beautiful objects behind the scenes in the gem and jewellery section. Inside the vaults of the Museum, this unique and dazzling collection is more than just eye candy. The strength of the gem collection is based on the breadth and well-documented localities of each of the specimens. While it is exciting and slightly overwhelming to see a drawer of row upon row of opals, for a researcher, it is equally exciting to hear that there is information on their locality and good data that enhances their research potential.

Though fashion drives part of the jewellery industry, ethics and knowing where your gemstone comes from are shaping the market. The current research trend within gemmology is to answer a very basic question: where is this gemstone from? And to answer it, researchers need a well-documented collection to serve as a baseline for their studies.

Research in gemstones is also happening at the ROM. Recently, a new non-destructive Raman spectrometer was purchased and installed to allow curators to look at species and varieties of gemstones in a way we have never been able to before at the ROM. Gemstones as well as inclusions within the stones can be identified, and a look at our current collection with this new technology will allow us to strengthen the information we have about each piece in the collection.

Coloured gemstones in engagement and wedding rings have been seen in the recent past with Prince William and Catherine, now The Duchess of Cambridge (blue sapphire and diamond), as well as Facebook CEO Mark Zuckerberg and his wife Priscilla Chan (ruby and diamond). A ring recently donated to the ROM collection embodies the red of love with the bold nature of a cocktail ring. The ring is comprised of a six-and-a-half carat ruby in a "ballerina" platinum setting with four carats of baguettes and round diamonds surrounding the ruby. The donor of this ring gave it to his now deceased wife. It was her favourite piece and the donor thought it should be in a museum.

Designed in Toronto, Canada, by a low-key but famous platinum artisan, Peter Kochuta, who retired in 1990, the ring exhibits some of the signature design features of Kochuta's work. The feature of undulating diamond baguettes surrounding a large central gemstone is a trademark, as is the detailed work in the shank of the ring. Platinum was Kochuta's preferred metal as it gives an incredible strength to the setting, allowing delicate, almost invisible mounts, and it is an incredibly challenging metal to work with. Kochuta was a "behind the scenes" jewellery maker. He never entered a design competition, but did most of the custom work for major jewellery retailers in Canada, including Birks and Sons (Toronto), J. Vair Anderson (Calgary), Rosenthal Jewellers (Toronto), and Silverman (Winnipeg), to name just a few. During his 25-year career it was said that every wealthy household in Canada had a woman who wore a Peter Kochuta ring, whether she knew it or not. ○

KATHERINE DUNNELL is a mineralogy technician in the ROM's Department of Natural History.

Above: Katherine Dunnell allowing a sneak peak of ROM artifacts not on display in the galleries.

Left: Ruby and diamond ring in platinum, a Peter Kochuta design.

The Roots of Knowledge

The James B. Phipps collection and the John K. Morton herbarium bloom at the ROM

BY TIM DICKINSON AND DEBORAH METSGER

Botanists conduct two main kinds of specimen-based studies: monographic and floristic. Monographs focus on a particular group of plants, such as a genus or a family. Floristic studies, on the other hand, document all the different kinds of plants that grow in a particular region, such as a county, province, or continent, and result in a published account termed a "flora."

Both monographic and floristic studies require the collection, preservation, and study of dried, pressed plants as herbarium specimens. During the past year, the ROM's Green Plant Herbarium acquired two major plant collections totalling 30,500 specimens. The James B. Phipps Hawthorn Research Collection is of immense value for monographic studies of hawthorns (the genus *Crataegus*), and John K. Morton's personal herbarium is of great value in documenting the flora of Ontario.

The **James B. Phipps** Hawthorn Research Collection

Crataegus is a genus in the rose family that comprises 150–200 species of temperate-zone shrubs and small trees that typically are found in high light intensity habitats such as forest margins, flood plains, erosion surfaces, and poorly managed agricultural land. Because many hawthorn species produce seeds asexually, yet are also capable of hybridizing, their hybrids are often common and locally abundant.

As a result, the taxonomy of hawthorns has been a challenge to botanists since the beginning of the 20th century. Determined to take on the challenge of this genus, James B. Phipps began a research program at the University of Western Ontario (UWO) in the 1970s that is only now coming to fruition. His account of *Crataegus* is to be published soon in *Flora of North America*, a multi-volume, collaborative effort by botanists across North America and around the world to document for the first time all the families, genera, and species of plants growing in North America north of Mexico.

Phipps amassed more than 9,000 North American *Crataegus* specimens as a result of his research, and that of his graduate students and other collaborators. In 2008, however, it became clear that UWO and its herbarium could no longer provide space for this collection. Funding with which to bring the Phipps collection to the ROM was obtained as a grant from the Louise Hawley Stone Charitable Trust, and from the research grants of the ROM's senior curator of Botany, Tim Dickinson. In the spring of 2011, curators and students from the ROM Green Plant Herbarium together with UWO Herbarium curator Dr. Jane Bowles and her staff packed the *Crataegus* collection securely into its cabinets at UWO before loading it onto a truck for the trip to Toronto. Work in 2011 also included making a start on accessioning the Phipps specimens. In the summer of 2012 we began using the Phipps collection in earnest, collecting morphometric data with which to evaluate the existing taxonomy of the black-fruited species that Dickinson and colleagues have been studying. Currently, accurate geographic coordinates are being obtained for those specimens of greatest immediate research interest so that they can be mapped.

Above: *Crataegus phippsii* O'Kennon

Far Left: James B. Phipps, Professor Emeritus at the University of Western Ontario, with *Crataegus acutiloba* Sarg. In the Cypress Hills

Left: Tim Dickinson examining one of the specimens in the J. B. Phipps Hawthorn Research Collection.

Photo of James B. Phipps by R. J. O'Kennon.

Bequest of the personal herbarium of **John K. Morton**

From 1968 to 1994, John Morton (1928–2011) was a professor in the Department of Biology at the University of Waterloo, where he taught plant taxonomy and worked on the systematics of the mint family (Lamiaceae), the pink family (Caryophyllaceae), and goldenrods (the genus *Solidago* in the family Asteraceae). He served as a regional editor for *Flora of North America* and authored treatments for three genera in the Caryophyllaceae for volume 5 of that work. He was probably most widely known among Ontario field botanists, however, for his comprehensive *Checklist to the Flora of Ontario* (Morton & Venn, 1990), the first such list ever prepared for the province. Morton also completed two regional floras, *The Flora of Manitoulin Island* (Morton & Venn, 3rd ed., 2000) and the *The Flora of the Tobermory Islands* (Morton & Venn, 1987). He considered these three works to be first steps toward remedying the lack of a flora for the province.

In the course of his taxonomic and floristic research Morton not only built up the herbarium at the University of Waterloo, he also accumulated a personal collection that he maintained in his home. This herbarium included specimens documenting all his published research as well as specimens collected on his world-wide travels. In 2010, Morton arranged to bequeath his North American specimens to the ROM, while those that he had collected in West Africa prior to working at Waterloo would be added to the extensive African collections at the Missouri Botanical Garden. He chose the ROM because the Green Plant Herbarium has the largest and most complete collection of Ontario plants.

Photo of Dr. John K. Morton © Cheryl Hendrickson, 2010.

Top left: Dr. John K. Morton in the herbarium of the University of Waterloo, spring 2010

Top right: A wall of specimens stored in plastic bins in John Morton's personal herbarium at his Waterloo home

Bottom left: John Morton's herbarium specimens of blazing star (*Liatris cylindracea*), from Manitoulin Island

Bottom right: Deborah Metsger sorting John Morton's North American specimens

Morton's personal herbarium was moved from Waterloo to the ROM in October 2011. We are now in the process of integrating these 21,000 specimens into the Green Plant Herbarium. His specimens from Manitoulin Island and the nearby islands are being processed first so that data from them can be incorporated into any work on a flora of the province. Thanks to John Morton's foresight in choosing the ROM to house his collections, the bulk of the material required to produce the much-needed flora of Ontario will be in one place. o

TIM DICKINSON is senior curator of Botany in the ROM's Department of Natural History. **DEBORAH METSGER** is assistant curator of Botany in the ROM's Natural History Department.

Fossil Forensics

Identifying an undersea creature from what *isn't* there

BY JANET WADDINGTON

Above: James's fossil.

Top Left: Natural internal mould of *Pentamerus oblongus* from Manitoulin Island, from rocks about the same age as James's fossil.

Middle Left: The two shells of a clam are rough mirror images of each other. With a brachiopod each shell is itself bilaterally symmetrical, although the overall shapes of the two shells may be quite different.

Bottom Left: A slab of multiple *Pentamerus oblongus* from the Genesee Valley, New York, with their complete shells preserved.

Q **I found this stone on the beach in Southampton while we were waiting for the museum to open. The impression on it is maybe a 1/4 inch to 1/2 inch wide (or tall) and 1/8 inch deep. I'm hoping you might be able to give me an idea of what it is.**
— James Blackburn, Bradford

A With fossils, sometimes you have to look at what is missing as well as what is there. What was immediately visible from the photo of your fossil was a natural mould, a cavity left by fossil remains that have since been lost.

Sometimes it's possible to make a cast replica of the missing piece by filling the cavity with a casting medium such as latex, but we worried that there could be nooks and crannies that would make it difficult to retrieve the latex once it had set. Instead, you sent us the actual specimen to examine.

Seeing your specimen in person I realized that I had been focusing too much on the "hole" at the expense of seeing the "whole." What I hadn't noticed was the slightly differently coloured oval beside the cavity, the outline of the rest of a shell still embedded in the rock. Your fossil is, in fact, a mixture of the missing and the present. The intriguing three-pronged cavity is a natural mould of part of the shell of a brachiopod called *Pentamerus oblongus*, which was once entombed in the rock and then partially dissolved away.

Brachiopods comprise a large group of bivalved (two-shelled) invertebrates that live in the sea. While some brachiopods superficially resemble clams, the two are unrelated and exhibit many differences, including the relative shapes of their two shells.

If the *Pentamerus oblongus* were still there, the tip, or umbo, of the fossilized shell would protrude from the rock. The mould is of the inside of the brachiopod's bottom shell. The central slit visible in your mould represents a prominent central ridge characteristic of pentamerid brachiopod shells, which served as an attachment point for strong muscles that opened and closed the shells.

Your fossil is about 425 million years old, from the Late Silurian Period when southern Ontario was beneath a tropical sea. Brachiopods dominated many undersea communities at that time. *Pentamerus* is a relatively common fossil, especially along parts of the Niagara Escarpment, but it is usually exposed at the surface only as moulds, with the actual shell dissolved away. It is unusual to find an intact shell. o

JANET WADDINGTON is a departmental associate in the palaeobiology section of the ROM's Department of Natural History.

Photos: Natural internal mould, ROM 760 N. *Tellina radiata*, ROM 10162, *Laqueus* ROM 35049. Slab of *pentamerus oblongus*, ROM 353 cl.

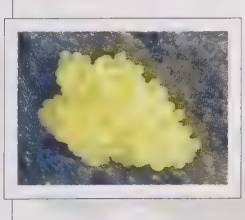
Where in the World Are They?

The who, what, and where from our international curatorial team

ECUADOR

Hernán López-Fernández
CURATOR
Ichthyology

Research in Guyana over the last few years has led Hernán López-Fernández and his team into new and exciting research directions. One of them is the history of a fascinating group of armoured catfishes, the *Ancistrini*, which reach their maximum diversity in the highlands of the Guiana Shield. An offshoot of their kin, the genus *Chaetostoma*, has somehow moved into the Andes, where it has diversified extraordinarily. In August–September 2012, Dr. Nathan Luján, a postdoctoral researcher in López-Fernández's lab, led the ROM team into the Andes of Ecuador to study the catfishes. The data obtained should help establish how the Guiana Shield and the Andes were once linked—a story revealed through the evolutionary history of these fishes.



NUNAVUT

Doug Currie
SENIOR CURATOR
Entomology

Insects are by far the most numerous inhabitants of arctic environments and they respond more rapidly to climate change than other organisms. During the 2011 field season, a number of bloodsucking species of black flies were discovered for the first time on the Canadian Arctic Archipelago, suggesting that they immigrated recently from the mainland. Currie and graduate student Patrick Schaefer returned to Victoria Island in July, 2012, to investigate how extensively the immigrant species have colonized that island. Information about the tempo of colonization is important, as bloodsucking black flies could have a negative impact on the island's resident and migratory birds and mammals.

PERU

Justin Jennings
CURATOR
New World Archaeology

In the summer of 1995, a bulldozer operator was extending a soccer field into a hillside in the Peruvian village of La Real when he uncovered the remains of hundreds of mummies. The original excavators of La Real boxed up their finds and left them forgotten in a storehouse for almost fifteen years. A crew led by Jennings and his long-time collaborator Willy Yépez Álvarez finally opened the boxes in 2009 to solve the mystery of the mummies. A soon-to-be-published book on their findings explains how the mortuary rituals at La Real helped to prevent class warfare. Jennings was back in Peru in October working with Álvarez on the final stages of the book.

TURKEY

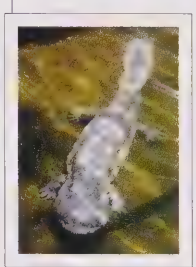
Karin Ruehrdanz
CURATOR
Islamic Art

Tracing the development of imagery that illustrates Persian lyrical poetry in the 15th and early 16th century is part of Ruehrdanz's research. Earlier this year, she picked up the trail in Istanbul's Süleymaniye Library. Housed in a 16th-century madrasa associated with the mosque founded by Sultan Süleyman the Magnificent (reigned 1520–1566), the library is now the centre of manuscript research in Istanbul. It provides access to some 67,000 manuscripts assembled from pious foundations and private collections in the city. Fortunately, many of the volumes Ruehrdanz was interested in were fully digitized, so were easy to work with.

CHINA

Bob Murphy
SENIOR CURATOR
Herpetology

Why go to China for conservation genetic research? The Kunming Institute of Zoology's lab has cutting-edge equipment far more advanced than the ROM's—it's a place where doors open by fingerprint scan and turning on a machine costs more than $10,000. Murphy goes there to integrate ROM-based collections with Chinese material in collaborative international efforts to conserve incredible species such as the endangered 2-metre-long, 90-kilogram Chinese giant salamander.



Photos: Fish eggs by Nathan K. Luján. Ceramic fragment by Justin Jennings. Black fly by D. A. Craig. Black fly by S. A. Marshall. Doug Currie by P.H. Adler. Süleymaniye Library by Karin Ruehrdanz. Bob Murphy and Chinese giant salamander by Bob Murphy.

What's BIG?

Photos by Wanda Dobrowlanski

A dynamic textiles show open now at the ROM highlights some of the Museum's most influential objects. No matter how small, they are BIG!

BY ALEXANDRA PALMER, SARAH FEE, AND ANU LIIVANDI

What do a 13-metre-long turban from India, a bark cloth woman's wrapper from Indonesia, and a Christian Dior Haute Couture dress have in common? They are all in some way big.

BIG, the exhibition currently on display in the Patricia Harris Gallery of Textiles & Costume, offers a new way of looking at highlights from the Museum's permanent collection. It features rarely seen and important new acquisitions from around the globe and across time. The original idea was to showcase a few of the ROM's most lavish, significant, and physically enormous textiles, artifacts that are rarely on view precisely because their scale makes mounting them a challenge. While *BIG* recognizes that size does matter, the exhibition also explores this concept in a way that demonstrates that less can be much more. *BIG* doesn't refer only to physical size. It includes large, medium, and small objects that hold importance in the global history of fashion and furnishings, showing why and how textiles and costume have played such a compelling role in our daily lives.

Sarah Fee, Alexandra Palmer, and Anu Liivandi with Textiles & Costume technician Susan Charbonneau, during the exhibit installation.

Around the world, big size advertises elite status and wealth. A pair of embroidered Nigerian trousers 3 metres wide illustrates the West African dress aesthetic of projecting physical mass to indicate social stature, while a ceremonial batik wrapper more than 3.5 metres long could be worn only by Javanese rulers and nobility. Impressive human effort and ingenuity have gone into making furnishing fabric on a monumental scale to suit enormous public and palatial rooms. Referencing Europe's giant medieval and baroque tapestries, the modern printed panel *La Vie au Grand Air* makes an impressive statement at 220 × 404 cm. It shows a family picnicking at water's edge surrounded by nature and the technology of modern travel: a car, a train, a motorboat, a sailboat, and an airplane. It was designed by illustrator André Édouard Marty and was likely last exhibited in Paris in the famous 1925 *Exposition internationale des arts décoratifs,* which gave its name to the emerging art movement called Art Deco.

Other big objects that demonstrate tours de force and big technological impacts include the first single-source green dye printed on an elegant neoclassical textile and a 1960s Owens-Corning textile made from then revolutionary spun fiberglass. A rich, floral, block-printed textile by Baptiste Japuis & Son, Paris, was an astonishing technical triumph requiring 15 sets of woodblocks and over-printing to achieve its profusion of colour and degree of naturalism. It was proudly displayed at the Great Exhibition of 1851 held in the Crystal Palace in London, a building that itself was big in size, span, and light, and innovative in its use of steel and glass.

BIG also explores small, overlooked, or unadorned pieces that have big significance. In West Africa a small piece of white fabric has powerful, healing, life-giving properties. Tiny shoes for women with bound feet were erotic symbols for the Han Chinese. In Pre-Columbian times, delicate, brilliantly coloured bird feathers were transported hundreds of kilometres from the Amazon over the Andes to coastal Peru to decorate clothing. A woman's wrapper from Sulawesi, that was tied at the bust and at the waist to make flounces, records the industriousness of its maker, who in the 1960s —when Torontonians were cutting off hems to make mini-skirts—created the cloth by beating bark for days, making a sound that reverberated across the region and communicated to neighbours the progress and quality of her cloth.

Big names are also on view. *Passage #5* by John Galliano for Christian Dior Haute Couture, is a stunning coat-dress from the Spring/Summer 2011 collection that required more than 166 metres of cloth, took more than 500 hours to make, and employed a myriad of workers and skills drawn from the Dior ateliers and ancillary couture industries. A glamourous sequinned evening dress by Tom Ford for Yves St. Laurent references the imperial robes of China that are represented by a sumptuous rare 18th-century emperor's 12-sign semi-formal silk dragon robe beautifully embroidered in multicoloured silk and gold threads.

BIG explores the complex meanings within textiles and fashion. Whether large or small, each of *BIG*'s pieces has a big story to tell.

BIG *Style*

. . . When one sees someone wearing a dress worth many millions, it is completely utopian. But all art is difficult to realize . . . The last end of the system is not money. When a grand maison wants something, there is the time.

—Martin Hurel

Right: Detail of collar with black beads applied on silk tulle as ink made in one fluid brush stroke. Beading by Maison Hurel.

Far right: Detail of the red faille and pleated grey silk skirt, with graded layers of shaped and pleated black silk tulle applied with beads and paillettes.

Opposite: *Passage #5.* One-piece coat-dress and belt designed by John Galliano for Christian Dior Haute Couture Collection Spring/Summer 2011. Paris, France.

For 65 years the name Christian Dior has conjured up images of beautifully coiffed women in smart suits and elegant gowns. Dior launched his Paris house in the difficult years following the Second World War. His first collection, dubbed the New Look by American fashion editor for *Harper's Bazaar*, Carmel Snow, took the international fashion world by storm when it showed models wearing jackets and dresses with narrow shoulders, cinched-in waists, and full, long skirts. A new golden age of Paris couture began and Dior was at the epicentre.

When Dior founded his house he wanted to create an establishment that would rebuild the high-level couture dressmaking skills that had been synonymous with French fashion since the 18th century. He employed the best couture workers for the ateliers, and the savviest saleswomen, called *vendeuses*, to work in the salon, to be sure to attract an elite international clientele. Dior also selected leading artists to work with him, including shoemaker Roger Vivier and his friend, the artist René Gruau, whom he made artistic director of advertising. Gruau created glamourous and stylish graphics for perfumes, stockings, and all Dior creations. Refreshingly modern, Gruau's illustrations implied beauty and elegance without necessarily showing products. They presented the House of Dior as one of the most elegant and sophisticated fashion houses in the world. Gruau's style blended elements of classical Japanese prints with French *fin de siècle* Japonism, seen in the work of Toulouse Lautrec, to create a modern romantic feminine ideal.

Gruau's beautiful graphics were the theme of the Spring/Summer 2011 couture collection by John Galliano, who was inspired by the exhibition *Dior Illustrated: René Gruau and the Line of Beauty*, held at Somerset House, London, from November 2010 to the following January. For the collection, Galliano set the Dior team the technical challenge of transposing Gruau's two-dimensional fluid watercolours, rendered with smokey chiaroscuro brush strokes, into three-dimensional garments.

From this extraordinary collection, the ROM commissioned *Passage #5*, an amazing one-piece coat-dress and belt that is graduated from light to dark and shaded with layers of tulle over the red silk faille, from one side to the other, just as a light from one side would cause shadows. The complex making of this design is completely documented in a unique documentary film that follows its fabrication step by step. Christian Dior Couture also kindly gave the ROM a pair of very high-heeled black open-toe shoes, that

Passage #5 was commissioned by the ROM thanks to the generous support of the Louise Hawley Stone Charitable Trust. ROM 2012.22.1.1-2.

a catwalk mannequin managed to control successfully on the runway, and the two pairs of coordinated sheer silk gloves: one red, one black. The red glove is worn overtop the black glove on one hand, and under the black on the other hand, so that the hand extends the dark and lighter shading of each sleeve into the hand and fingertips.

Passage #5 encapsulates Christian Dior's 1947 New Look silhouette in the dramatic collar, soft shoulders, padded hips, small waist, and full skirt, made in the classic Dior Rouge, a deep rich red that appeared repeatedly in Dior's collections throughout the 1950s. The design also relies upon the specialized skills of the top Paris *fournisseurs* (artisan suppliers) to be pleated, beaded, and painted. Each piece of the dress requiring specialized work was taken across Paris to the required atelier. Gérard Lognon is the last custom pleating house in Paris. Here, the coat's skirt pieces—18 metres of tulle, six metres of red faille, and two of white—were carefully folded accordion-style into cardboard cartons manipulated by two to three people so that the textile was smooth and correctly positioned. It was then tied up and placed in a Jules Verne-like steamer at 85 degrees Celsius to create the pleats. After one hour the cartons were carefully taken out and left to dry for one day to set.

Other parts of the design were sent to the embroidery house of Martin Hurel, where black beads were applied to the skirt and jacket pieces. The great-grandson of Madam Albert, who began the business in 1870, Hurel considers a good embroideress to be one who "not only has fairy hands, but also a good eye. She creates with her head and her hands." The tradition of hand painting and dyeing is another well-established aspect of *ennoblissement*. In this case,

16.5 metres of crin (stiffing) were taken from the Dior atelier to Genève Cotté, whose job it was to match the red of the petticoat. A fine artist, photographer, painter, and scenic artist, Cotté has painted textiles for haute couture houses since 1991, using brushes, dyes, and resins.

The film commissioned by the ROM documents the intricate making of the coat-dress and the work by the artisans in the Christian Dior ateliers who have each played a key part in the team process that required 500 hours to create the ROM's remarkable garment. It demonstrates the complexity of haute couture production, not only in the sewing but in the orchestration of labour in the workrooms: ensuring that there is space on the table, and that the cut pattern pieces that are sent out to be beaded, pleated, and painted are returned to the atelier on time—so that they can be inserted into the assembly of the garment and not hold up production.

Above: The inside of the one-piece coat-dress is beautifully finished and lined in red silk. The heavy skirt is supported from a strong waist tape sewn to the layered, stiffened, and shaped petticoats.

Left: The dress is shaded by laying and shaping the black silk tulle over the red faille.

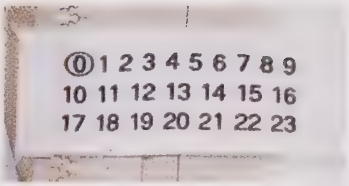
Not only did the ROM commission the dress for its textile collection, the Museum commissioned a film for *BIG* about its creation

Revealing the entire BIG process of turning flat cloth into the coat-dress, the film illustrates the complex craft system of haute couture that relies upon time, coordination, and expert skilled artisans working together, in a fashion system that was established in the late 17th century. The remarkable garment is the antithesis of today's so-called "fast fashion," clothing that is fast to make, fast to sell, cheap to buy, and considered disposable. It is a refreshing antidote to our technologically driven modern world, and encapsulates the art of fashion. —A. P.

BIG *Iconoclast*

The work of Martin Margiela is part of the revolutionary wave of Belgian and Japanese designers who emerged in the early 1980s. He began his house in 1989, having worked previously for Jean Paul Gaultier in Paris. Though Margiela left the company in 2009, the house continues today with a strong team of designers. Repeatedly, Margiela designs manipulate and joke with fashion by deconstructing the art of tailoring and the fashion system. Maison Martin Margiela foregrounds the craft and history of sewing in unorthodox ways, by leaving seams exposed, linings visible, and threads dangling. It rejects traditional materials and ideas of beauty in fashion for more intellectual and artistic ones that bite hard at the heels of conventional style.

Martin Margiela's designs manipulate and joke with fashion, employing ordinary materials in extraordinary ways



Above: The circled "0" designates the Artisanal Collection.

Left: Metal and plastic zipper vest by Maison Martin Margiela Artisanal Collection, Fall/Winter 2005, Paris, France.

Photo of label by Kristiina Lahde. Zipper vest: Gift of Marlene Mock. ROM2012.36.12.

Assembled from plastic and metal zippers used upside down, an unusual woman's vest featured in *BIG* is an iconic design by Maison Martin Margiela from Fall/Winter 2005. It unites unprepossessing utilitarian mismatched zippers as the textile. Often in witty ways, the Artisanal Collection takes abject materials and reworks them to elevate them in the fashion system, reframing them and presenting them as beautiful works of art, just as Marcel Duchamp did with his ready-mades. This aesthetic is not to everyone's taste.

Margiela labels reveal a lot about the philosophy of the house. The original label, seen in the *BIG* black dress from his Oversized Collection Fall/Winter 2000-1, is of plain, wide, white cotton tape that is quite blank. The blankness was a backlash against what Margiela felt was the over-branding of fashion designers' names in the 1980s and '90s.

The label on the zipper vest is made from undyed twill tape printed with a circled digit for each of the 12 lines produced by Maison Martin Margiela. The Artisanal line is identified by the circled "0." By using numbers, Margiela has created non-designer designer labels that aim to emphasize that fashion is created by a team, not an individual, focusing on the design, not the name.

Known as "fashion's invisible man," Martin Margiela always declined to be interviewed and would reply to the media by faxes from the collective "we" in his office. He never took a bow after his shows and was rarely photographed. A famous fashion shoot in *Vogue* showed all his workers seated in rows in white lab coats with one empty seat for himself. Sewn into the designs using white cotton thread with tailor's tacks at the four corners, the Margiela labels' stitches are visible on the outside and clearly identify the designer's identity to fashion insiders, a bit of irony given that Margiela's concept for the house was based on anonymity of the designer. Maison Martin Margiela is a *BIG* fashion house that makes fascinating fashions for those who can step out of the *BIG* fashion picture and into the future.

—A. P.

BIG *Brocade*

French silks made in Lyon set the fashion for all Europe in the 18th century. Luxurious patterned silks designed by well-known artists, made of the finest materials (silk and precious-metal thread) and using highly developed production techniques, illustrate the high point of this art form.

One example featured in the current exhibition has a repeating pattern consisting of a conch-shell cornucopia brimming with lilacs and other flowers. Its plant motifs are depicted in the naturalistic style of Jean Revel (1684–1751), the greatest Lyonnais silk designer of his day. Blossoms and leaves are meticulously shaded using colour hatching, a technique that produced a naturalistic three-dimensional effect more painterly than anything seen before in woven textiles. The large scale of the design can be attributed partially to the fact that such complex shading was easier to do on a large surface.

This panel of silk formed the back of a woman's *sacque* dress, its folds falling freely from the shoulders and ending in a dramatic train

Naturalistic silks of the 1730s show an overwhelming multiplicity and intensity of colour, achieved through the technique of brocading. In this case, a simple tabby ground (the most basic of weaves) is enlivened by brocading wefts in many colours of silk used only in limited areas, where necessary for the design. This technique ensured that the finished textile remained light enough for the wide-skirted, draped-back dress of the period that required many, many metres of fabric.

In contrast to the multicoloured naturalistic plant motifs, the silver conch-shells or *rocailles* (the scalloped shellwork or rockwork that gave the rococo style its name) emphasize the plant motifs' plasticity and painterly effect. The shells are linked together into asymmetrical serpentine scrolls by means of a lacy silver ribbon; silver thread used throughout adds the touch of *luxe* and sparkle required in formal court dress of the period.

This panel of silk comes from the back of a woman's *sacque* dress or *robe à la française*, which had back folds falling freely from the shoulders and ending in a train. Composed of full widths of silk seamed together with minimal cutting, this style of dress allowed for later re-use of the costly fabric. In the 18th century, the cost of fashionable clothing lay almost entirely in the material: tailoring and sewing was still an elementary business and consumed only a small fraction of the total cost. **—A. L.**

Rococo silk dress panel, brocaded in silk and silver filé. c. 1735, Lyon, France.

Interested in knowing more about *BIG*? Read Jeanne Beker's review in the Toronto Star at **http://bit.ly/torstarBIG.**

BIG *Colour*

India's colourful cottons have rightfully been called the textiles that changed the world. Today we take for granted blue jeans and printed T-shirts, but 200 years ago colour and cotton were costly and rare. We have India to thank for both the fibre and the patterning know-how that allow for modern fashions and an on-the-go lifestyle.

Old World cotton likely originates in the Indus Valley. There, young women spun it into fine thread—finer than any industrial technique can replicate—using the simplest of hand spindles. The spinning wheel as well was likely invented in India, from where it spread, entering Europe as late as the 1400s. Renaissance women used it to spin linen and wool, then the reigning fibres in Europe. The major advantage of cotton is its durability and washability. But it was the colours that made Indian cottons a global sensation.

By at least the ninth century, Indian dyers had invented and perfected the skills and complex chemical formulae needed for making vivid shades of red and deep blue. Binding with the fibres, the colours are nearly indestructible, standing up to repeated washings. At that time, India's patterned cottons were in high demand in Asia and Africa, where local traders demanded them in exchange for ivory and spices. Latecomers to the Indian Ocean, arriving from 1500, Europeans called the colourful cottons "chintz." In Europe chintz became a phenomenal luxury fashion, used to

For more than 1,000 years, Indian chintz has shaped the way people around the world dress

dress elites and decorate their homes. For a hundred years European industry struggled to imitate the cloth. Those efforts would give rise to the steam engine, the Industrial Revolution, and also, indirectly, everything from American slavery to today's fast fashion.

The allure of the early Indian cloths and their big impact are driven home when we confront the giant among chintz: the furnishing textile known as palampore. Measuring 3 × 4 metres, it served to cover walls or beds in elite European homes in the 18th and early 19th centuries. *BIG* features a masterpiece "palampore" acquired by the ROM in 2011. Dating to the mid-18th century, it is made entirely by the costly process of hand painting. Typical for the genre is the "tree of life" at the cloth's centre. Peacocks clasping vipers guard the trunk, while other birds and squirrels play among the sinuous branches and fantastic flowers. These iconographic conventions represent a blend of Persian, European, and Indian influences, attesting to the longstanding global reach and fusions of the textile world. ○ —S. F.

This giant hand-painted palampore—showing Persian, Indian, and European influences—was produced by Indian craftsmen in the mid-1700s.

quill POWER

BY SILVIA FORNI
PHOTOGRAPHY BY SILVIA FORNI

For the people of Cameroon's Grassfields, porcupine quills have long represented political and spiritual authority

In the kingdoms of the Grassfields of western Cameroon, porcupine quills on garments and headdresses are a sign of the highest distinction. An item of clothing adorned with quills signifies power and social status, much like ceremonial dress in most parts of the world. But the cultural significance of quills runs much deeper. For the people of the Grassfields, quills carry a suggestion of wilderness and of the shapeshifting powers of their wearers.

In January 2012, the ROM acquired just such an article—a woven ceremonial gown and cap covered in porcupine quills from the Cameroonian Grassfields. While such objects are intrinsically beautiful and fascinating, it's the story behind them that reveals deeper meanings, telling us what was important to the people who created and used them.

This particular gown and cap belonged to Chief Alaakeh from the Awing kingdom in the Northwest Region of Cameroon. The chief had them made in the 1970s, and until his death in 1989, he wore them at the opening rituals of his kingdom's annual celebrations. It is not difficult to imagine the strong visual and emotional impact of someone fully clad in porcupine quills moving about the village. Meant to inspire awe and fear, quills are considered not just frightening but protective. The symbolism is clear: just as one cannot pick up a porcupine in the forest without getting hurt, in the Cameroonian Grassfields one cannot easily conquer the secret sources of power and knowledge of those entitled to wear this symbol. Individuals who wear quills are usually seen as having the strength and ability to control the forces of nature for the benefit of the community; through mystical and ritual practice, they cross

Above: Ceremonial gown and cap, 1970–1979, Awing kingdom, Northwest Region, Cameroon. Chief Alaakeh's gown and cap (ROM 2012.63.1 1, 2012.63.1.2) were acquired thanks to the generous support of the Louise Hawley Stone Charitable Trust

Opposite: The *fon* of Bamessing and the *fon* of Babungo during Babungo's annual kingdom celebration. The *fon* of Bamessing, in the foreground, is wearing a quill-covered ceremonial cap. Babungo, Northwest Region, Cameroon.

From top: The *fon* of Babessi on the day of his enthronement wearing porcupine quills in his cap. Babessi, Northwest Region, Cameroon

Warriors wearing ceremonial feather headdresses during the *Nguon* celebration. Foumban

Mabuh performing during the funerary celebration of the *fon* of Babessi. Note the porcupine quill decorating the net covering the face of the masquerade.

Ngumba members interacting with masquerades in the dance field during the funerary celebration of the *fon* of Babessi.

the human-nature divide. This relationship between power and nature is common in other forms of Grassfields art, especially in works connected to palaces and other local ruling bodies.

And it is exactly this kind of art that has made the Grassfields known to African art lovers. Covering the anglophone Northwest Region and part of the francophone Western Region of the Republic of Cameroon, the Cameroonian Grassfields is renowned as an art-rich region of Africa. Museums throughout Europe and in particular in Germany, France, and England—which, when colonial governments, once controlled parts of the territory—display a great number of its masks, stools, figures, pipes, ornaments, and containers.

Very densely populated since pre-colonial times, the Grassfields area is characterized by great political and linguistic fragmentation. Yet goods, artworks, and practices are circulated in a network of commercial and symbolic exchange among the separate polities.

Most of the political units in the Grassfields are structured as kingdoms ruled by a sacred monarch called the *fon*—chosen from possible successors within the royal lineage. Members of the royal family are affiliated with a sacred regulatory society called *ngirri,* whose role in most kingdoms is more ritual than political.

The *fon* governs alongside a council of notables, who are part of a society known as *kwifo* or *ngumba*, forbidden to men of the royal lineage. Together, the *fon,* the notables, and the two regulatory societies discuss rules governing the village, usually meeting in palaces or sacred groves. Access to the political and religious hierarchy is strictly regulated based on gender—with very few exceptions, only men can take part in the public political life of the kingdom—and seniority. To become a fully recognized member of the local government and religious structure, individuals must pay substantial fees that entitle them with access to different levels of knowledge and influence within their society.

In the kingdoms of the Cameroonian Grassfields, those who are entitled to wear quills are endowed with the ability to control nature for the benefit of all

The rules that govern wearing porcupine quills vary in the different Grassfields kingdoms. In Babessi, for instance, only the *fon* can wear more than one quill on his head. And the public display of such symbols is reserved for him, his mother, and a few high-ranking notables. In the mountainous kingdom of Oku, only very powerful royal individuals known as masquerades are clad in porcupine quills. Masquerades are messengers, religious figures who embody the metaphysical nature of political and spiritual authority and often take the form of ambiguous characters.

Chief Alaakeh, as one of the main ritual specialists in his village, was entitled to wear a gown very similar to those worn by *ngirri* masquerades in Oku. To commence annual celebrations, he would appear in public wearing his quill-covered gown and cap, dancing through the village and performing a cleansing ritual meant to protect the kingdom from evil forces and spirits.

In the Grassfields, acquiring authority means acquiring the knowledge and wisdom to control the potentially dangerous forces of nature and to ensure that the community is protected. This ability is usually gained through a lengthy initiation. When a notable or a high-ranking regulatory society member dies, his successor—chosen, by his family, from among his male children—

Photos by Silvia Forni

Ngumba elder with feather headdress during annual kingdom celebration. Babungo, Northwest Region, Cameroon.

inherits not only the family wealth and responsibility, but also the potential to acquire memberships and political titles. This type of inheritance is not always something the kingdom's young men embrace. Being involved in the political and ritual hierarchy requires a deep engagement in the affairs of the palace and local governance, and a considerable investment of time and resources to acquire the complex and layered knowledge that distinguishes title holders and ritual specialists.

When Chief Alaakeh died in 1989, the family appointed a successor to his wealth, responsibility, and social status. But the successor, one of Alaakeh's sons, was not interested in acquiring his father's full status. And so Alaakeh's gown was stored for more than 10 years, while the position remained vacant.

When, in 2008, an art dealer named Samuel Ibrahim Njbogho Nchoutdiyiyi from the regional capital, Bamenda, learned about the gown that had fallen into disuse, he set about acquiring it. A specialist in antiquities and ethnographic material from the Grassfields region, Nchoutdiyiyi realized that buying such a symbolic and ritually powerful garment would not be easy. The gown belonged to Alaakeh's successor, yet its function and significance affected a constituency much broader than the family. His efforts came to fruition two years later, when Alaakeh's successor and the council of notables sent word that they would agree to sell the gown for monetary compensation and a replacement gown covered in feathers.

In the last 15 years this sell-and-replacement practice has become common for local art dealers and a way for local groups, associations, or families in the Grassfields to raise funds for personal or communitarian projects. Instead of disposing of meaningful cultural objects, community members have them replaced with new items that better reflect shifts in society.

Since feathers are another Grassfields symbol of prestige, replacing a porcupine-quill gown with a feather gown is meaningful. The red feather of the turaco bird, for instance, is a sign of power, both political and spiritual, assigned by the *fon* and displayed on the cap by titleholders and important personalities. Gowns covered in domestic chicken and duck feathers are usually worn by the masquerades of *kwifo* or *ngumba* societies—and by *mabuh,* the spear-carrying messenger and crime punisher of a village, whose appearance usually sends women and uninitiated males running to hide in the bush. Feathers and quills also have a similarly impressive appearance when the wearer dances.

For Alaakeh's successor, the new feather gown has renewed the reality of the performance. Quite likely, the shift to feathers has revived and restored meaning in a ritual that was otherwise destined to disappear, because of the difficulty of acquiring the knowledge and power associated with quills. As in any culture, traditions in the Awing kingdom morph and transform. While certain traditions and practices are lost or remain dormant, others gain momentum and inform the way people live their culture in the everyday.

A new feather gown has renewed the reality of the performance, restoring meaning in a ritual that was destined to disappear

Selling and replacing objects ensures a renewable source of used traditional artworks for a market that is the main source of income for thousands of people in the region. It also encourages artists and craftspeople to continue producing high-quality work for local use, thus preserving the skills that ensure an effective renewal of the material display of local political and spiritual power. The porcupine-quill gown is the trace of a recent past that somehow lost its relevance. Its sale does not mark an end but a new beginning. ○

The Story of

ULTIMATE DINOSAURS

GIANTS FROM GONDWANA

BY DAVID C. EVANS

The largest collections of dinosaurs come from the famous fossil fields of the northern hemisphere. But the prominent dinosaurs that we all know—such as *Tyrannosaurus rex*, *Triceratops*, and *Stegosaurus*—tell only part of the epic story of dinosaur evolution. In the last few decades, some of the most exciting dinosaur discoveries have been made half a world away, in places such as the Sahara Desert, the barrens of Madagascar, and rugged Patagonia in Argentina. These southern hemisphere discoveries reveal an amazing diversity of strange and giant dinosaurs that are very different from their northern counterparts such as *T. rex* and *Triceratops*, having evolved a novel suite of even more bizarre features. For example, the medium-sized sauropod *Amargasaurus* from Patagonia is remarkable for the twin set of metre-long vertebral spines running down its neck, and the iconic sail-backs from Africa, *Ouranosaurus* and *Spinosaurus*, are known for the giant "sails" running down the middle of their backs. Why did these dinosaurs evolve to be so different from the ones we are familiar with?

Our current exhibition *Ultimate Dinosaurs: Giants from Gondwana* brings together some of these exciting discoveries for the first time and tells the story of dinosaurs from a southern perspective. The exhibition was conceived, designed, and built by the ROM over the last three years, and is the largest special exhibition on dinosaurs ever showcased at the Museum. It spotlights 23 full skeleton mounts of iconic southern dinosaurs, most of which have been brought to Canada for the very first time. For me, it was a thrill to be the show's lead curator. The exhibition was born when the ROM leadership asked me to come up with an idea for a blockbuster dinosaur show. One thing was certain—I didn't want to show your usual dinosaurs. Dr. Matthew Vavrek, a specialist in Mesozoic plants and ecosystems, came on board to assist with curating the exhibition, and he helped get the science right on all fronts. We worked with an outstanding in-house team of ROM designers, educators, technicians, and new media specialists, who brought the show to life. Toronto-based Meld Media produced much of the cutting-edge technology-based interactives, and Canadian palaeo-artist Julius Csotonyi created the vivid life-sized murals. Leading prehistoric exhibit fabricator Research Casting International (RCI),

A full-mounted skeleton of the sail-backed *Ouranosaurus*.

Illustration of *Giganotosaurus* by Julius T. Csotonyi

headed by former ROM technician Peter May, assembled and mounted the dinosaur skeleton casts in Trenton, ON.

Why are the dinosaurs from the southern hemisphere so very different from those in the north? The answer lies in the intimate relationship between the evolution of our planet and the evolution of life. In the middle of dinosaurs' reign, geological forces within the Earth tore the supercontinent of Pangaea into northern and southern halves. All plants and animals were affected by this profound split in the history of our planet.

The ROM's largest-ever special exhibit of dinosaurs, *Giants from Gondwana* features some of the strangest, most spectacular creatures that ever roamed the Earth

In the exhibition, you will learn how the dinosaurs originated on the supercontinent of Pangaea in the Triassic era, when all the land was one, and how they quickly spread across the entire planet. But as dinosaurs were diversifying during the Jurassic, geological forces within the planet were dividing the world into Laurasia, in the north, and Gondwana, in the south. In the Cretaceous period, the dinosaurs on the newly formed Gondwana (made up of what would become South America, Africa, Madagascar, India, Antarctica, and Australia) set out on their own unique evolutionary journey, completely isolated from those in the north. Through this time, Gondwana also fragmented, further isolating dinosaurs and their ecosystems, and promoting greater evolutionary diversification. Evolution in isolation paved the way for the differentiation of the great Gondwana dinosaurs, and of the northern and southern ecosystems.

To illustrate the great menagerie of these Gondwana giants, the exhibition includes original fossils from the three best Cretaceous-aged fossil sites in Gondwana: Saharan Africa, Madagascar, and Patagonia. Enthusiasts will see many well-known animals, such as the sail-backed *Ouranosaurus*, the bull-horned *Carnotaurus*, and the skull of the mega-theropod *Carcharodontosaurus*. The largest of them all is the world's first mounted

Left: An RCI staff member scans the original skeleton of *Futalognkosaurus* in Argentina.

Below: "Futa" on display in Hyacinth Gloria Chen Crystal Court at the ROM.

For more information and tickets, visit the Ultimate Dinosaurs microsite at: **http://rom.on.ca/dinos/**

skeleton of *Futalognkosaurus*—a huge titanosaur and one of the largest dinosaurs currently known. And once you've seen them, you'll never forget the crocodile-faced *Suchomimus* or the giant *Giganotosaurus*.

The show features the largest relatively complete specimen yet unearthed, discovered in 2005 by a student out on her very first dig

As a palaeontologist, one of my highlights of working on this exhibition was visiting the famous fossil fields of Patagonia, for the first time, and helping to build our mounted skeleton of the massive *Futalognkosaurus*. Early in 2012, I travelled to Argentina to assist the RCI crew while they scanned the immense original fossils for casting. I got to meet some of the most famous Argentine palaeontologists and hear about some of the greatest dinosaur discoveries from Gondwana from the people who actually made them. These scientists and their discoveries are featured in a short documentary inside the exhibition.

One story that stands out tells how *Futalognkosaurus* was found, embodying the thrill and serendipity of field palaeontology. In 2005, a student named Ariana Paulina Carabajal (now a professional palaeontologist), was out on her very first dinosaur dig when she made the discovery. Renowned palaeontologist Dr. Jorge Calvo was leading the team in an effort to find fossils in the red rocks beside beautiful Lake Borreales, which were not particularly rich in fossils. On the last day of the expedition, Ariana struck gold . . . twice. First she found a fossil turtle, one of the best finds of that field season so far. She called in the professionals, and soon the quarry was so crowded that she was sent off to continue prospecting for more fossils elsewhere. Only a few hundred metres away, she then found the first three neck bones of what turned out to be the massive *Futalognkosaurus* skeleton. Needless to say, from that point on, there was more than enough room in the quarry for everyone on the team.

At about 60 percent complete, the skeleton that Ariana discovered is the largest relatively complete skeleton of a dinosaur ever found. Although there are dinosaurs that are larger, *Argentinosaurus* for example, these species are known from only a few bones. The skeleton of *Futalognkosaurus* is now a highlight of the ROM exhibition, where it has been mounted for the first time. This mount is the first accurate look at how a mega-giant dinosaur would have appeared, and it teaches us just how big these animals grew. In life, Futa would have been about 35 metres long, could have looked into a third-storey window, and would have weighed about 50 tonnes, or as much as 10 African elephants. The skeleton is too big to fit into the ROM's Garfield Weston Exhibition Hall, or the exhibition halls of most museums, and so is displayed in Hyacinth Gloria Chen Crystal Court, the Museum's main entrance hall. Because of its size, Futa will stay behind permanently to welcome and awe visitors to the ROM long into the future, while the rest of the exhibition goes on international tour in the years ahead.

In many ways, *Ultimate Dinosaurs* is a classic dinosaur exhibition, where visitors are going to see a lot of skeletons and marvel at the diversity and strangeness of dinosaurs and their world. But we showcase the dinosaurs and tell their stories using cutting-edge technology, including Augmented Reality and Kinect-powered reactive walls. The Mesozoic environments are recreated using vivid life-size murals commissioned specially for this exhibition. These immersive technologies bring the world of dinosaurs to life in new, engaging ways; allowing visitors to explore the lost world of Gondwana and to see for themselves how the evolution of our planet affected the evolution of life. o

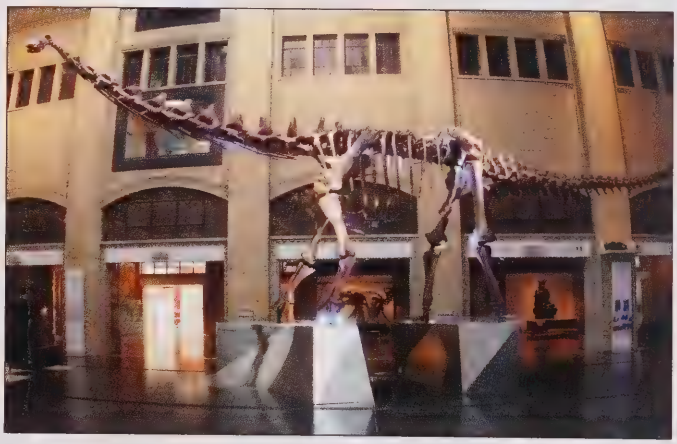


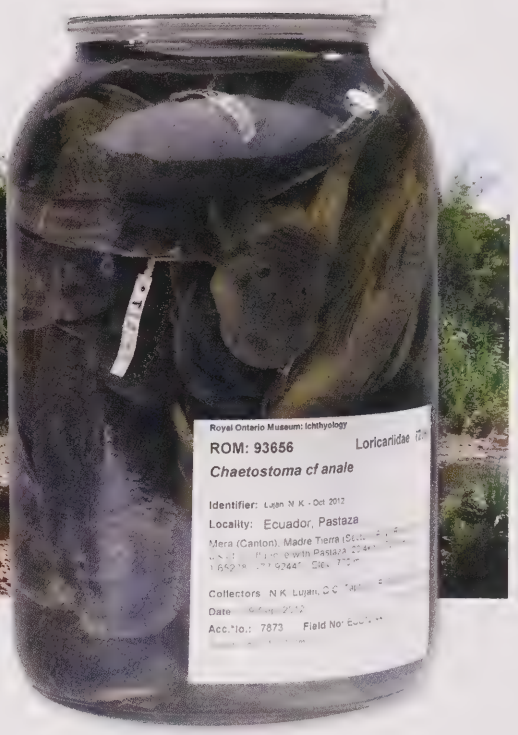
Photo: Original *Futalognkosaurus* skeleton by David G. Finnin

Rivers of Life

Fishing for answers in the exotic biodiversity of the Amazon's headwaters

BY NATHAN K. LUJAN AND HERNÁN LÓPEZ-FERNÁNDEZ

ROM scientists collected fish in the Puyo River, a tributary of the upper Amazon in Ecuador.



In northern South America, the colossal Amazon and Orinoco rivers originate from mountainous headwaters in the centrally located Guiana Shield plateau and the far western Andes Mountains. The Guiana Shield, which is a longstanding research focus of the ROM's Department of Natural History, became a plateau hundreds of millions of years before the Andes uplifted, and as a result it shelters a wide variety of often bizarre and evolutionarily ancient species. In contrast, the Andes gained most of their elevation less than 30 million years ago and host fish assemblages that are generally more recently evolved.

Understanding the correspondence between the geologic history of these two South American highlands and the evolutionary diversification of organisms is a central step in revealing the mechanisms that create and maintain biodiversity on the continent that has the largest richness of fish species on Earth. Although the terrestrial biodiversity shared by both mountain regions is fairly well studied, our understanding of the historical relationships of highland fish groups is still very incomplete. Scientists in the Icthyology section of the ROM have recently begun investigating the connection between the geologic expansion and contraction of headwaters around the outskirts of the Amazon Basin and species generation in Amazonian fishes. While the ROM's existing collections from the Guiana Shield provide a great foundation for these studies, a thorough understanding of transcontinental patterns of upland biogeography requires that we expand our collections to include the Amazon's Andean headwaters.

Research by some of our collaborators suggests that at least one very distinctive group of fishes, the suckermouth catfishes, may have somehow surmounted a broad lowland gap in suitable habitat separating the highlands and then invaded the flanks of the then newly formed Andes. Suckermouths were likely originally specialized for life in steep, fast streams around the Guiana Shield. They could have arrived in similar habitats along the foothills of the Andes during periods of low sea level, when rapids habitats would likely have been exposed in the intervening lowlands. To collect data to test these hypotheses, we recently conducted an expedition to survey the Andean rivers of Ecuador. Although we are just beginning to examine our collections in detail and many big questions remain unanswered, some initial discoveries—including several new species—are giving us cause to celebrate. Highlighting the serendipity often involved with species discovery, one new suckermouth species, as yet to be named, was being advertised by a local restaurant as the key ingredient in its soup dish, *Caldo de Corroncho*!

NATHAN K. LUJAN is an international research fellow at the Royal Ontario Museum. **HERNÁN LÓPEZ FERNÁNDEZ** is associate curator of Ichthyology in the ROM's Department of Natural History.

Inset: A gallon jar with specimens of a new suckermouth catfish species discovered in the Puyo River

Bottom: A local restaurant sign advertising soup made with the new catfish species we had recently "discovered."

This fieldwork was funded by grants to Nathan K. Lujan from the United States National Science Foundation and the New Orleans based Coypu Foundation and to Hernán López-Fernández from the ROM Governors.

Dinos in Your Birdhouse

Watching the results of evolution from the comfort of your own home

BY OLIVER HADDRATH AND DAVID EVANS

Bird-feeder image: Alice Kahn/Project FeederWatch. Getty/Encyclopaedia Britannica/UIG

The cold winter months with a blanket of snow covering the landscape may not seem like the best time to observe the biological diversity in your backyard; however, the addition of a bird feeder can help change this by bringing some of nature to you. Bird feeders allow the examination at close range of the most diverse land vertebrate group in the world. For centuries, birds have inspired awe with their ability to fly and their spectacular and colourful diversity. Over the last century and a half, birds have also inspired considerable debate. Since Charles Darwin published *On the Origin of Species by Means of Natural Selection* in 1859, there has been a struggle to fit birds into the tree of life. Birds have a unique collection of traits, such as feathers, flight, bipedality (walking on two legs), a wishbone, and an unusual respiratory system, most of which are rare or nonexistent in any other living animal group, making it challenging to determine their closest relatives. But recent discoveries have cleared the air about avian origins.

A major clue came only a couple years after Darwin's seminal publication with the discovery of the earliest known fossil bird, *Archaeopteryx*. Estimated to have lived approximately 150 million years ago, *Archaeopteryx* had traits that seemed intermediate between birds and reptiles. Like birds, it had feathered wings; however, it also had a full set of teeth, a long bony tail, and claws that made it look more reptilian. It was an example of a transitional form. This fossil provided evidence of a reptilian origin for birds, but the question remained: To which group of reptiles were birds most closely allied?

Thomas Henry Huxley, one of Darwin's strongest advocates, proposed a close relationship between birds and small, meat-eating dinosaurs, or theropods. But in an influential book published in the early 20th century, Danish palaeontologist and artist Gerhard Heilmann argued that since dinosaurs seemed to lack wishbones, birds must have been derived from another group

It's hard to believe that birds are small flying dinosaurs

Top: Illustration of *Anchiornis*

Middle left: Fossil of *Archaeopteryx*

Left: Illustration of *Archaeopteryx*

Illustration of *Archaeopteryx* by Julius Csotonyi. Illustration of *Anchiornis* by Science Photo Library.

of ancient reptiles. For more than half a century this was the widely accepted view.

Palaeontologist John Ostrom's work in the 1970s describing the dinosaurian "raptor" *Deinonychus* reopened the debate with new evidence that supported a theropod ancestry for birds. The last few decades have seen increasing amounts of evidence from comparisons of bird and dinosaur skeletons to support this view—including the discovery of wishbones in a wide range of theropods, such as *Tyrannosaurus rex*. Since the mid-1990s, exciting discoveries from China have revealed many new theropod species preserved with a diversity of feathers, as well as some of the most primitive birds. These new discoveries blur the distinction between birds and their closest theropod relatives, exquisitely documenting this major transition in the evolution of animals. In spite of all these new discoveries, *Archaeopteryx* is still considered by many as the earliest bird, but with the discovery of the feathered *Anchiornis*, which is about 10 million years older, *Archaeopteryx* is no longer the oldest feathered animal.

Backyard bird-watching takes on a new perspective when you realize that the birds you are looking at share a close evolutionary heritage with carnivorous dinosaurs such as *Tyrannosaurus* and *Velociraptor*. The new discoveries of feathered dinosaurs have forever changed the traditionally accepted view about the extinction of the dinosaurs. If birds are descended from dinosaurs, then dinosaurs did not go completely extinct. Furthermore, since there are twice as many bird species as there are mammal species worldwide, a case could be made that the Age of Dinosaurs never really ended. o

OLIVER HADDRATH is a technician in the Ornithology section of the ROM's Department of Natural History. **DAVID EVANS** is curator of Vertebrate Palaeontology in the ROM's Department of Natural History.

How Fashion Came to Food

Lamenting the rise of culinary couture

BY JAMES CHATTO

A trend—in food as in anything else—is a dynamic concept, much easier to spot in retrospect than as it hurries by. Wait long enough and it either fades away to nothing or changes into its own antithesis, becoming a permanent, even commonplace, staple. Carrots were the fascinating novelty in 14th-century Holland, where cunning horticulturalists succeeded in creating an orange hybrid of the original purplish-black root. You could say the carrot caught on. Ditto olive oil in Toronto, circa 1985. Until it began to appear on our Cal-Ital menus it was best known in this town as a cure for earache, sold in pharmacies in test-tube-sized bottles.

Food writers and restaurant critics are all obliged by their editors to put together an annual analysis of current and future trends. In Toronto, predictions have traditionally been based on whatever New York embraced in the previous year—but it's an inexact science and many a fanfare has been blown, only for the stage to remain empty. The red-hot Nuevo Latino craze never made it north of the border; the jury's still out on "high-end Korean" food. Instead we have fallen for low-end comfort foods: burgers and authentic Neapolitan pizza, tacos and ramen noodles, and the ubiquitous meat of the last five years: pork.

Canadian pig farmers ran into a perfect storm of oversupply and plummeting prices in the mid-2000s, around the same time that young chefs with big ambitions and small budgets discovered the joys of charcuterie. The result? Pork belly on every menu in town, bacon turned into jam and infused into bourbon, a mountain of rillettes, cretons, and porchetta. Farmed pigs have few champions to match the outraged ecologists who swung the tide of public taste away from over-fished Chilean sea bass and orange roughy a decade ago. That was a moral victory to be sure—but food trends and morality don't really belong in the same paragraph. There's something obscene about thinking of some foods as more fashionable than others when half the planet is undernourished and thousands of Toronto children go to school every day with empty stomachs.

Trends are careless of such issues. Celebrity chefs and other pundits cynically whip up the shallow waters of temporary obsession; the social media turns food carts and pop-up restaurants into bucket-list destinations; endless (often horribly ill-informed) lists in newspapers and magazines urge us to visit the "best" and the "top" and the "must-not-be-missed" new eateries. Restaurants of proven substance, celebrated in their day, are never mentioned in the press. Their survival depends on the very antithesis of trendiness—the considered loyalty of a trusting, satisfied clientele.

This gives me hope as I stride past the lineups for Hogtown's latest cookie-cutter izakaya. But it's not enough to just walk on by. People who value longevity and the maintaining of established standards need to speak out! We must loudly encourage the appreciation of quality, of the tried and true over the fly-by-night. You never know, denouncing fashion may even become a trend. o

JAMES CHATTO is a Toronto-based food writer and the editor of *harry* magazine.

Try these timeless classics at c5 restaurant:
Soup of Yesterday ($7); Classic Coq au Vin ($16); Braised Beef Shepherd's Pie ($17); Sticky Toffee Pudding ($8); Classic Apple Beignets ($8).

Members receive a 10% discount in ROM restaurants.

Photo: Bowl of Miso Soup © Shutterstock.

Manufacturing Desire

A timely meditation on personal identity in an era obsessed with "brand"

BY MARK KINGWELL

It is a heavy irony that one of the dominant features of our cultural moment—the notion of a commercial *brand*—harks back to searing the rumps of cattle. Yes, the word "brand" comes to us from the Germanic root for burning, and the figurative leap from scorching proprietary designs into cowflesh to the trademarks and colophons of goods purveyors is, by linguistic standards, relatively short.

Thus the branded retail item—lululemon yoga pants, Cartier watch, iPhone 5—is displayed with the same intention of announcing one's membership in an elite or hipster herd. More deeply, we may observe the otherwise rational person who is moved to tattoo Nike's "swoosh" logo onto his torso, or the crowds who leave devotional messages to the recently deceased founder of Apple on the windows of a downtown retail outlet. Brands offer religion in its acceptable mercantile form. They demand obeisance beyond mere purchase of a bedecked item.

Indeed, the perfection of brand success would logically entail dispensing with the material good altogether, leaving only the logo, the narrative, and the devotees: faith elevated to pure formal observance, without tiresome links to the physical world. I had a vague memory of just this trans-consumerist endgame, maybe some kind of art project, but I couldn't recall the name. (Warning: bad branding there.) When I googled the phrase "brand without products," all I got were a bunch of hits concerning products without brands. (Warning: not a good idea.)

Actually, Rob Walker, the critic who writes about consumer culture for the *New York Times Magazine*, has developed a brand without products. It's a website called Unconsumption, which details ideas for creative reuse or repurposing of already held goods. "At some point we decided that, like any growth-minded enterprise, we needed a logo," Walker wrote of the idea. They came up with "Mr. Cart": an image of an upside-down shopping cart sporting a wide smile. You can copy and apply the Mr. Cart logo yourself, to anything.

I like this idea; but I like even more that the two critical margins of the branded world—the two conceivable forms of brand without product—are a spectral postmodern art scheme and what amounts to an update on good old-fashioned thrift. Pomo promo meets boho hobo.

I have a friend, a grad school refugee, who makes his living doing what he calls *semiotic brand analysis*. That's fancy language for image tweaking, and it's something I used to view with puritanical mistrust. "Armed with a master's degree in cultural studies and a few quotations from Roland Barthes," I wrote 15 years ago, "you can go a long way these days selling intellectual respectability to the business world."

I'm not sure, now, that what my friend is selling is intellectual respectability. I think it's just a refinement of an imperative as old as markets and souks the world over, namely, *know your customers*. A brand analyst can advise a soft-drink client, say, on how rival brands are micro-niched: Mountain Dew is trailer-park cool, Coke skews urban, and there is a Dr Pepper-Mr. Pibb line just as there is a mayonnaise-Miracle Whip border. (Warning: I just made all that up.)

Barthes himself, by the way, would surely approve of soft-drink analysis, if not perhaps of self-logoing or slavish identity with products. In the early 1950s, the great pioneer of cultural criticism had a magazine column in which he decoded the meaning of *steak frites*, Citroën sedans, and other mundane features of French life. These were published in 1957 as *Mythologies*; a decade later, Barthes produced *Système de la mode* (*The Fashion System*), still the definitive examination of how *haute couture* keeps women buying in, year after year.

The short version? Fashion is not about clothes, just as brands are not about things. Both concern the production and consumption of human desire, and that, as we all know, ceaseth only in death. (Warning: all sales final.) ○

MARK KINGWELL is a Professor of Philosophy at the University of Toronto. His new collection of essays, *Unruly Voices*, has just been published.

Illustration by Claire Louise Milne.

ROM MEMBERS RECEIVE A 10% DISCOUNT IN ROM SHOPS

Presents from the Past

Unique ideas for this holiday season

BY CONNIE MACDONALD

Big ideas and international trends affect our daily lives—what we wear, what we eat, and how we decorate our homes. Current trends showcase nature, history, and the environment. The ROM Museum Store offers a wide selection of must-have products that reflect our timeless collections as well as these hot trends.

Come in or visit us online at **www.rom.on.ca** to browse the store and buy that perfect trend item to enhance your wardrobe or home this fall. o

CONNIE MACDONALD is assistant vice-president of Hospitality & Commercial Services at the ROM.

OLD IS NEW AGAIN
1 Reproduction (mid 1st century CE) Roman Gallic helmet made of 18-gauge steel with officer's crest in black and white horsehair. $299.99 / Members: $269.99 **2** Scale model of a section of the Roman Forum. Sale Price: $79.97

GREEN IS THE NEW BLACK
Handcrafted chair and stool made from salvaged metal, plastics, and fabric materials. **3** Recycled chair. $349.99 / Members: $314.99 **4** Recycled stool. $149.99 / Members: $134.99 **5** Green and Map decomposition books are made of 100% post-consumer-waste recycled paper, processed chlorine-free using bio gas and printed with soy ink. $9.99 – $16.95 / Members: $8.99 – $15.25

ROCKS ROCK
Raw semi-precious gemstone (amethyst, citrine, and quartz) pendant and chrome necklace designed by Nilson de Assis for artist collective, Algeria. **6** Chrome necklace. $49.99 / Members: $44.99 **7** Gemstone pendant. $59.99 / Members: $53.99 **8** Chrome & gemstone bracelet. $89.99 / Members: $80.99 **9** Raw amethyst mineral table-top décor from Brazil. $549.99 / Members: $494.99

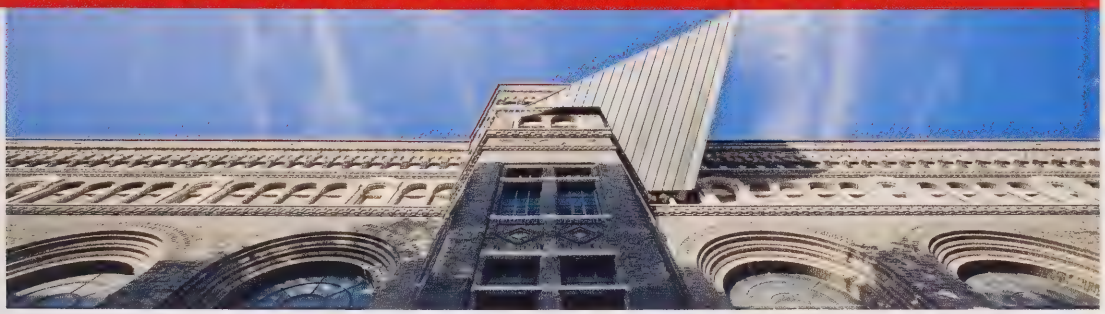
All items listed on this page are available at the **ROM Museum Store**.

Store Hours: 10 a.m. to 6:30 p.m., except Friday 10 a.m. to 9 p.m. **Kids Store:** Monday to Sunday, 10 a.m. to 5 p.m., except Friday 10 a.m. to 8 p.m. Check out our online boutique at **store.rom.on.ca**

FOR OUR members

The latest offers and information

NEWS / EVENTS / SPECIAL OFFERS / **TRAVEL**



A MESSAGE TO OUR MEMBERS

Communication

Spreading the word

Last year we announced the Senior Family membership level, launching it just in time for the holiday season. This membership level has been very successful and has proven to be a great gift for grandparents!

This year we are pleased to introduce the ROM Social membership. The level is in response to the popularity of Friday Night Live, and our Members' reactions and comments about what a great place the ROM is to come to with a friend or a date. The ROM Social membership gives you all the privileges of an Individual membership but allows you to bring one guest each time you visit. It is a great way to share the ROM and all the fascinating things that we have to explore.

You also may have heard about another new membership that we are offering, called New Canadians, in conjunction with the Institute for Canadian Citizenship. This is an extension of the Cultural Access Pass program with the Museum's desire to welcome new Canadians into the ROM community, and to show them what membership and the ROM have to offer.

We are examining all aspects of our membership and do appreciate your comments and insights, which help us improve on providing you with experiences that will last a lifetime. We see so many start with the Summer Club and Saturday Morning Club, and hope that they continue to be inspired by the ROM.

Martha Henderson

MARTHA HENDERSON
HEAD OF MEMBERSHIP AND SALES

BELONG AT THE ROM

FREE FOR MEMBERS

ROM MEMBERS RECEIVE FREE UNLIMITED ADMISSION TO *ULTIMATE DINOSAURS: GIANTS FROM GONDWANA*
See page 40 for details on how to get your Member tickets.

FACE 2 FACE

AN EXCLUSIVE EVENT SERIES FOR ROM MEMBERS
See page 40 for details.

MEMBER INFORMATION

ROM MEMBERSHIP LEVELS
NEW! ROM Social: $149
Individual: 1 year $97; 2 years $172
Family/Dual: 1 year $149; 2 years $269
Senior Family: $145
Non-Resident: 1 year $102; 2 years $183
Student: $54
Curators' Circle: $189
Museum Circle: $323
Director's Circle: $626
Young Patrons' Circle: $600+
Royal Patrons' Circle: $1,800+
Explorers' Club: $15 (in addition to ROM Membership)

TELEPHONE NUMBERS
Switchboard: 416.586.8000
RPC and YPC: 416.586.5842
Bell Relay Service: 711
School Groups: 416.586.5801
Museum Volunteers: 416.586.5513
ROM Museum Store: 416.586.5766
c5 Restaurant/Lounge Members Reservation Line: 416.586.8095
Donations: 416.586.5660

Membership Services:
416.586.5700
membership@rom.on.ca
rom.on.ca/members

Illustration of *Austroraptor* by Julius T. Csotonyi. © ROM 2012.

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each.

If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or call 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed above and we will have your number removed from our list.

NEWS

Ultimate Dinosaurs: Giants from Gondwana

Member Tickets for *Ultimate Dinosaurs*

ROM Members receive free unlimited admission to *Ultimate Dinosaurs: Giants from Gondwana*. Members are not required to book advance tickets; however, those who wish to reserve tickets in advance or to purchase advance tickets for guests may do so by visiting **rom.on.ca/members/allotments.php**.

Don't miss this spectacular exhibition on for a limited time.

Special Offers for ROM Members

Discounted Tickets to Bata Shoe Museum's *The World of Dior* Lecture

Sunday, January 27, 2013, 1 p.m.

ROM Members are offered tickets at half the usual price to a lecture at the Bata Shoe Museum given by the ROM's Dr. Alexandra Palmer, Nora E. Vaughan Fashion Costume Curator. Part of a lecture series accompanying the exhibition *Roger Vivier: Process to Perfection*, Dr. Palmer's talk investigates global licensing, a phenomenon begun in the mid-20th century by the House of Dior, and explains how Vivier's elegant designs figured in the enormous fashion empire.

ROM Members rate: $8. Seats must be pre-booked by emailing **programs@batashoemuseum.ca** or calling 416.979.7799 x 240.

Free Admission to Six Canadian Museums and Art Galleries

ROM Members can enjoy free general admission to the Art Gallery of Nova Scotia, the Glenbow Museum, the Kamloops Art Gallery, the McCord Museum of Canadian History, the Montreal Museum of Fine Arts, and the Vancouver Art Gallery. Admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.

2-for-1 Admission to the Gardiner Museum

ROM Members receive 2-for-1 admission plus a 10% discount at the Gardiner gift shop. Valid ROM membership cards must be presented at Gardiner Museum entrance.

Exchange Days

This winter, ROM Members are invited to take advantage of free days at these cultural institutions.

Textile Museum of Canada (TMC)

Saturday, December 15, and Sunday, December 16, 2012

Complimentary admission includes a 20% discount at the Museum Shop, entrance to *Natural Resources: Textiles and Material Translation*, and special docent tours at 11 a.m. and 2 p.m. each day. Drawn from the TMC's rich international collection, *Natural Resources* explores how textile-based artifacts from global cultures serve as renewable resources. Guest privileges do not apply. For more information, call 416.599.5321 x 2230.

Bata Shoe Museum

Saturday, January 26, 2013

ROM Members are invited to walk in the footsteps of the world at the Bata Shoe Museum. For details about this day of complimentary admission, contact 416.979.7799

NEW

ROM Social membership $149/year

ROM Social is the perfect membership for ROM Friday Night Live and throughout the year. Belong at the ROM and share the love with our new ROM Social membership. For only $149, ROM Social membership allows free admission for the Member named on the card and one guest. You will receive unlimited free admission to the ROM, major exhibitions, and Friday Night Live for an entire year. In addition, Members receive discounts on selected lectures, courses, and programs, and in ROM shops and restaurants.

FACE 2 FACE

Exclusive Event Series for ROM Members

In this series of free guided walks, Members meet ROM experts to hear about their latest research, their favourite objects, or recent ROM acquisitions while touring a gallery. The walks begin at 11 a.m. and are 45 to 60 minutes long, including time for questions.

Upcoming dates:

January 15, 2013
Face to Face with Dr. Jean-Bernard Caron and David Rudkin: The Gallery of Early Life project

February 19, 2013
Dr. Sarah Fee: *The BIG impact of textiles on human history and society*

March 19, 2013
Robert Mason: *Around the Middle East in 60 minutes*

Registration is required as space is limited. No waiting lists. To register, visit **rom.on.ca/whatson** or call 416.586.5700.

Illustration of *Giganotosaurus* by Julius T. Csotonyi. ©ROM 2012. Photo courtesy of the Gardiner Museum.

NEWS

Holiday Gift Ideas

With the holiday season almost upon us, the ROM has the perfect gift for everyone on your list.

ROM Membership—The Gift That Gives All Year Long!

Your friends and loved ones will enjoy the Museum and all it has to offer for a full year. Membership includes free unlimited admission to ROM. As a Member, you save up to $20 on gift memberships. For details or to purchase gift memberships, visit **rom.on.ca/members** or 416.586.5700.

Already a Member? Consider the ROM Explorers' Club!

A fun club for kids 4 to 11 years of age. Kids will enjoy special ROM experiences with cool events and fun newsletters. Children receive their very own passport that will be stamped each time they visit the ROM and will be able to collect some great prizes. Visit **rom.on.ca/explorers** or call 416.586.5700.

ROMkids Programs

Be the coolest grandparent, parent, aunt, uncle, or friend in town when you gift a night at the Museum: a ROM Sleepover or weekends of fun with Saturday Morning Club. New parents and the littlest ones in their life will enjoy ROM Moms or Tiny Tots programs. ROM Members receive a 10% discount on all ROMkids programs. For more information, visit **rom.on.ca/romkids**, email programs@rom.on.ca, or call 416.586.5797.

Insiders Walks Exclusively for ROM Members

Members are invited to take a peek inside some of the ROM's neighbouring buildings with these free guided walks.

Instruments and Architecture: An Insiders Walk
Sundays at 2 p.m.
Dates: January 27, 2013, and March 24, 2013, 2 p.m.
Explore architecture with a musical theme by touring interiors of the ROM, the Royal Conservatory of Music, and the Edward Johnson Building of the Faculty of Music, University of Toronto. Two dates allow Members to choose the one that best suits their schedule.

Let There Be Light: Stained-Glass Windows and Architecture
Wednesdays at 1 p.m.
Dates: December 12, 2012, January 30, 2013, February 27, 2013, and March 20, 2013.
Join us for a tour of the architecture and stained glass of the ROM and the Church of the Redeemer and an opportunity to see a rare set of Pre-Raphaelite windows by Henry Holiday in the Lillian Massey Building. Choose from four dates.

Tours are available exclusively to ROM Members. Meet in the Museum's Rotunda, Level 1, and look for the blue ROMwalks umbrella. Registration is required as space is limited. To register, visit **rom.on.ca/whatson** or call 416.586.8097.

ROM Friends

Bishop White Committee 34th Annual Winter Luncheon

Reconstruction, Resilience, and Redesign
January 29, 2013, 11:30 a.m. to 2:15 p.m.
Mandarin Ballroom, Metropolitan Hotel
108 Chestnut Street, Toronto
$80/person (tax receipt for maximum allowable portion). Valet parking available at a special Winter Luncheon rate of $15. To purchase your ticket, visit **rom.on.ca/programs** or call 416.586.5797. Proceeds of Bishop White Committee programs benefit the East Asian Section of the Royal Ontario Museum.

Friends of the Canadian Collections

Brushing It in the Rough: Women Artists in Canada in the 19th Century
Speaker: Dr. Arlene Gehmacher, ROM curator of Canadian Paintings, Prints, and Drawings
March 6, 2013, 4 to 6 p.m.
Classrooms 3 and 4, Royal Ontario Museum, Level 1
FCC Members: Free; ROM Members and Public: $15
Join us for Dr. Gehmacher's talk on early Canadian women artists and hear what their works tell us about life in pioneer times.
Registration is required. Call 416.586.5795 or go to **www.rom.on.ca/whatson** and select by date from the What's On calendar.

Friends of Textiles and Costume

Exclusively for FTC members
Shopping in Paris: How the ROM Acquired an Haute Couture Dress
Speaker: Dr. Alexandra Palmer, Nora E. Vaughan Fashion Costume Curator
February 1, 2013, 5 to 7 p.m.
Classrooms 3 and 4, Royal Ontario Museum, Level 1
Dr. Palmer will share details about the exciting acquisition of a Dior dress from John Galliano's last collection. It is one of the outstanding pieces in the exhibition ***BIG***, which opened in November.
Free. Registration is required. Call 416.586.5700 or go to **rom.on.ca/whatson**.

What are ROM Friends?
Friends are a variety of affiliate groups within ROM Museum membership available only to ROM Members. Each group offers extras beyond ROM membership. Cost: $57 per group per year. For details go to **rom.on.ca/friends** or call 416.586.5700.

Photo: Stained glass © Paul Vaculik, 2011.

NEWS

ROM Membership and YOU

By giving us your email address you will receive notice of events and special offers, exclusive Member events, and advance notice to special programs and events.

Prepare for your ROM visit by consulting the Museum's Visitor Policy at **rom.on.ca/visit/policies.php**.

Birthdays at the ROM!

Experience a one-of-a-kind party! Spend the day exploring the galleries, enjoying a private tour, or participating in a scavenger hunt. After a pizza lunch, blow out the candles on decadent birthday cupcakes.

Cost: Guided Tours $5* Scavenger Hunts from $5 Pizza lunch from $9.95***

* Cost per person; minimum of 20 paid guests.
** Cost per person; minimum of 50 paid guests or flat rate $250.

Members' Tip
Since ROM Members already receive free admission to the ROM, all those covered under your membership pay only for their meal and added birthday activities! For more information or to book, call 416.586.5801 or email groupsales@rom.on.ca

ROMTRAVEL

Exotic Sri Lanka

FABLED SOUTH INDIA

South India and Sri Lanka have long tempted world travellers with a diversity of landscape, history, people, and culture.

After decades of civil war, Sri Lanka has finally returned to tranquility and prosperity, allowing visitors once again to enjoy its dramatic landscapes—from mountains and jungle to hill country and beaches. The small island nation is home to eight UNESCO World Heritage Sites, among them the Lion Rock, which rises 200 metres above a forested plain, and Polonnaruwa, a magnificent walled medieval city.

In the heart of Sri Lanka, the rolling hills of the tea plantations in Nuwara Eliya are dotted with waterfalls, and at the Pinnawala elephant orphanage, elephants bask in the sun and bathe in the river.

South India has remained relatively unscathed by waves of northern conquerors, and the essential Dravidian culture that defines India has remained almost untouched. Like Sri Lanka, this region is blessed with a wealth of UNESCO World Heritage Sites. Mamallapuram, "city of seven Pagodas," provides a backdrop for the spectacular Shore Temple. The famed rock-cut caves of Ajanta and Ellora reveal an array of frescoes, sculptures, monasteries, and temples. In Madurai, an oasis of traditional Tamil culture, the Sri Meenakshi Temple complex has an unforgettable Hall of a Thousand Pillars.

The dramatic countryside of South India is a feast for the senses. A cruise through the scenic backwaters of Kerala, a chain of canals, lagoons, and lakes, allows a glimpse of village life where people paddle to their daily tasks and children are ferried to school. In contrast to the tranquil beauty of Kerala, Mumbai is a melange of extremes, India's financial powerhouse and its vogue centre of fashion and film.

An extraordinarily rich experience for the eye and the soul, South India and Sri Lanka are the adventure of a lifetime.

> **February, 2014**
Cost: To be announced
For more information, contact ROMtravel at 416.586.8034, email travel@rom.on.ca, or visit the website **rom.on.ca/programs/rom_travel**.

Upcoming trips
South Africa March 1–16, 2013
Argentina April 2014
Tuscany & Umbria April 7–21, 2013
The Arctic July 27–August 6, 2013
Chicago September 23–27, 2013
South India and Sri Lanka February, 2014
Savannah and Charleston April, 2014
Southern Spain and Morocco April, 2014

Photos: Kathakali dancer, South India, courtesy of Wikipedia, and Qnonsense. Elephant orphanage at Pinnawala, Sri Lanka, courtesy of Ann Dandy.

FROM THE

rom governors

BIG AND BOLD WAYS TO SUPPORT THE ROM

A sensational dress stitches together a fashion and philanthropic community

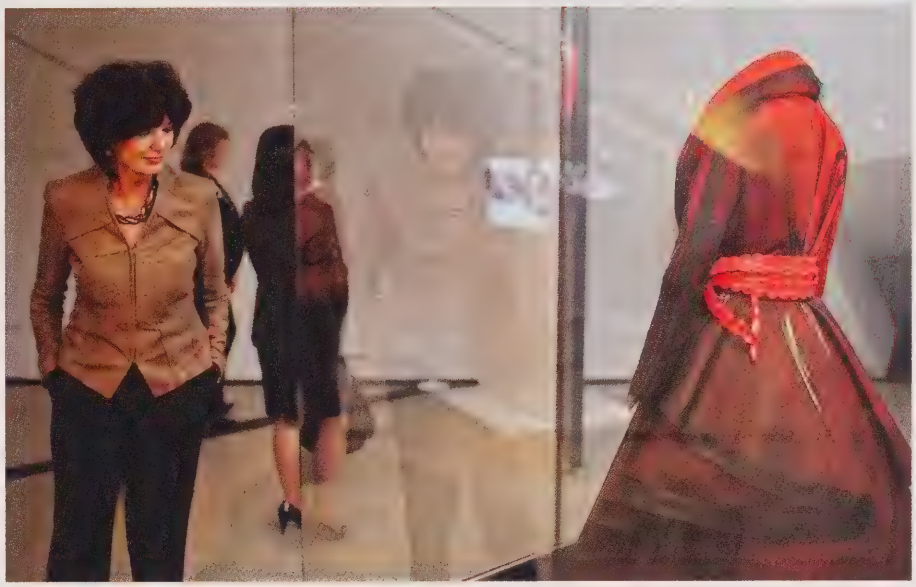
It's not often you see Pre-Columbian fashions next to last season's haute couture runway pieces, but the ROM's *BIG* exhibition offers just that. This incredible installation features outstanding items from our internationally renowned collection of textiles and costumes—each one is remarkable for its size, historical importance, price tag, or for being created by a big-name designer.

In honour of this stunning new exhibit at the ROM, we're telling some of the remarkable stories of our donors and volunteers who have a fierce love of fashion and for whom generous giving is always in style. We're also shining a spotlight on the amazing curatorial talent working behind the scenes in the Patricia Harris Gallery of Textiles & Costume.

Many of our Royal Patrons' Circle (RPC) and Young Patrons' Circle (YPC) Members joined us for an exclusive sneak peek of *BIG* on October 30, 2012, and had a wonderful opportunity to chat with the star curators behind the exhibition. It was also a chance to rub shoulders and drink cocktails with industry insiders from the fashion world, many of whom showed up in fine feathers on the heels of Toronto's Fashion Week.

We are constantly looking for ways to give our donors, sponsors, and Patrons magical, behind-the-scenes experiences at the Museum. Dr. Alexandra Palmer, Nora E. Vaughan Fashion Costume Curator, was happy to share a *BIG* moment with Patricia Harris, a long-time friend and tremendous supporter of the ROM. Patricia joined Dr. Palmer and her team of experts for an intimate unveiling of the Christian Dior couture gown at the Museum, as you'll read on page 44.

This exquisite red dress was commissioned by the ROM (it took more than 500 hours to make and was cut from 175 metres of cloth!) thanks to the generous support of the Louise Hawley Stone Charitable Trust, which generates more than $2 million annually for the Museum to purchase new acquisitions and produce publications.



Admiring a Dior haute couture gown in the Patricia Harris Gallery of Textiles & Costume

The Dior dress, a dramatic highlight of the show, is featured in the Jennifer Ivey Bannock Exhibit—a display case dedicated to interesting curatorial research, new acquisitions, and fashion news—named after an equally fascinating woman we're proud to have on our board of governors. Read about Jennifer's involvement with the ROM and get a gorgeous glimpse of her as a former fashion model on page 45.

Thank you all for supporting the ROM this past year. We're looking forward to sharing more breathtaking and beautiful moments with you in 2013.

Dianne Lister

DIANNE LISTER
PRESIDENT AND
EXECUTIVE DIRECTOR,
ROM GOVERNORS

THANK YOU FOR YOUR SUPPORT

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Photo: A. J. Messier Photography.

A TRIBUTE TO PATRICIA HARRIS

Left: Patricia Harris (centre) and her daughter, Ginny, to her right, with ROM curators

Bottom left: Patricia Harris with Dr. Alexandra Palmer, Senior Curator of Textiles & Costume at the ROM

Below: Patricia Harris models gowns from the ROM's collections in the 1960s

Passion for Fashion

"It's a day I will always remember," says Patricia Harris. "The Dior dress was nestled in folds of tissue paper and it was a gorgeous rich red. Inside another box was a matching red belt and a sky-high pair of black heels. The dress took over 500 hours to make and you could see the exquisite workmanship in the sewing, beading, and pleating."

This stunning Christian Dior couture gown is part of the ROM's *BIG* exhibition. It was acquired through a grant from the Louise Hawley Stone Charitable Trust, which generates more than $2 million annually for the Museum to purchase new acquisitions and produce publications.

As one of the top volunteers and supporters of the Museum's textiles and costume collection, Patricia was invited to the ROM for a behind-the-scenes unveiling of the dress with Dr. Alexandra Palmer, Senior Curator of Textiles & Costume.

Patricia's passion for sewing and needlework led her to volunteer in the ROM's costume and textiles collection in 1958. She went on to become the first Chair of the Textile Endowment Fund Committee (1975–1990) and created the Textile and Costume Committee (1996), which she chaired for several years. Patricia was also the first woman to be elected to the ROM Board of Trustees (1969) and was honoured with the ROM's Distinguished Service Award in 2006.

In December 1999, Patricia's husband William surprised her with an early Christmas gift of $1 million towards the establishment of a permanent textile and costume gallery at the ROM, later to be named the Patricia Harris Gallery of Textiles & Costume.

"Patricia's incredible support has enabled us to share our world-renowned collections with a wider public," says Alexandra. "We were very happy she joined in the unwrapping of the Dior dress when it first arrived at the ROM, as we strive to create truly memorable experiences for our supporters around our exhibitions."

Patricia Harris is a member of the Royal Patrons' Circle (RPC) at the ROM, a diverse community of benefactors and ambassadors with exclusive access to special events year-round, and unique personal connections to the Museum's collections and curators. To learn more or to join RPC, visit **rom.on.ca/rpc** or call 416.586.5842

Photos: A.J. Messier Photography

CELEBRATING JENNIFER IVEY BANNOCK

One of the exhibition highlights of *BIG*, a stunning red Dior Haute Couture coat-dress, is displayed in the Jennifer Ivey Bannock Exhibit at the ROM.

Jennifer Ivey Bannock philanthropist and former fashion model, is a member of the ROM Board of Governors.

Keeping Philanthropy En Vogue

Jennifer Ivey Bannock has been a long-time friend and supporter of the ROM. A member of the Board of Governors since 2000, she has supported a diverse range of ROM exhibitions, galleries, and programs.

Stemming in part from her years as a fashion model, Jennifer has a genuine appreciation for textiles and haute couture. She was a committee member for Material Ball in 2008 and twice co-chaired this highly successful gala fundraiser that featured runway shows from international designers such as Giambattista Valli. The Jennifer Ivey Bannock Exhibit in the Patricia Harris Gallery of Textiles & Costume is a frequently changing display case highlighting new acquisitions, interesting curatorial research, or textile-related topics in the news.

Jennifer's commitment to the ROM runs deep: as a Governor, she has participated in numerous committees, including the Philanthropy and Stewardship Committee, the Museum Advancement Committee, and the RenROM Campaign Cabinet. In 2004, she was awarded the Donor of Merit Award for her generous support of Renaissance ROM. Jennifer has also been part of the Royal Patrons' Circle since 1998, and in 2003 she joined the Currelly Society—a group of individuals who have promised future gifts to the Museum.

The latest priority project at the ROM to capture Jennifer's eye has been the future Gallery of Early Life that will tell the story of how life began on Earth. She has generously donated to this gallery-development initiative. "This innovative gallery will be unveiled in 2014 during the ROM's centennial year," she says. "In a way the Museum will have come full circle. We're digging into the past, while telling the story in an interactive and relevant way for the 21st century."

Photo (top left): A.J. Messier Photography.

SUPPORT

A Little Sneak Peek at a BIG Exhibition

Royal Patrons' Circle (RPC) and Young Patrons' Circle (YPC) Members were among the first to view the ROM's *BIG* exhibition on October 30, 2012. Patrons had a chance to chat with curatorial staff about the stunning installation in the Patricia Harris Gallery of Textiles & Costume, which features objects that range from Pre-Columbian clothing to haute couture. Early access to exhibitions is just one of the many benefits ROM Patrons receive.

Far left: RPC and YPC Members enjoyed advanced access to *BIG*

Left: Harriet Walker (left) and Anna Maria Kaneff at the Patrons Preview of *BIG*.

To learn more about the **Royal Patrons' Circle** or to join RPC, please visit **rom.on.ca/rpc** or call Jayne Whitfield at 416.586.5842. For more information about the Young Patrons' Circle (YPC) or to join YPC, please visit **rom.on.ca/ypc** or call Jessica Hall-Cummings at 416.586.8003. Join today to discover a whole new side of the ROM.

Fashioning a Legacy at the ROM

Dr. Marian Fowler is a celebrated biographer renowned for her intimate portraits of individualistic women of style and substance. She herself collects vintage costume jewellery and has written about such fashion icons as Marlene Dietrich, Wallis Simpson, and Jackie Kennedy. Although she has many passions, Marian is inspired in particular by the ROM's outstanding international collection of textiles which illustrates extensive transformations in design and manufacturing over 3,000 years.

"When I was three years old I was already a 'fashion freak,'" she says, laughing. "I think it's in your genes because my grandmother was the same way. If you asked me 10 years from now what a friend wore to an event, I would remember."

In 2001, Marian gave her first charitable gift annuity to the ROM for the exhibition *Unveiling the Textiles & Costume Collection*. This gift enabled her to make an outright donation while guaranteeing her income payments for life. The charitable gift annuity satisfied her desire to support something personally meaningful and secure her a monthly income at a fixed rate comparable to many commercial investments.

Marian takes great pleasure in sharing her love of art and culture and in 2007 gave a second charitable gift annuity to benefit the ROM. Her legacy is the enjoyment her gifts will bring to future generations of ROM visitors.

Interested in joining the Currelly Society and creating a legacy of wonder and discovery? Please contact Janice Correa at janicec@rom.on.ca or 416.586.5578.

Dr. Marian Fowler in the Patricia Harris Gallery of Textiles & Costume at the ROM

Photos: A. J. Messier Photography

Above: Jeff Douglas and Carol Off from CBC's *As It Happens* host *Fact? or Fiction?*

Left: Guests play at the 16th annual *Fact? or Fiction?* fundraising event, at the ROM.

16th Annual Fact? or Fiction? a Huge Success

Thanks to our generous sponsors and supporters, this year's *Fact? or Fiction?* was the most financially successful edition to date, raising $150,000 net in support of curatorial research and educational initiatives at the ROM!

Guests enjoyed an intriguing game of *Fact? or Fiction?* followed by a gourmet dinner with ROM experts on October 16, 2012, at the 16th annual fundraiser, hosted by Jeff Douglas and Carol Off of CBC's *As It Happens*.

The night's lucky winner received a custom-designed piece of jewellery made with four carats of rough-cut diamonds, courtesy of !Xam Diamonds. The prize package also included a trip to Tuscany from Georgia Hardy Tours.

Special thanks to our supporting sponsor, Garda, our patron sponsor, MGM Resorts International, and our media sponsors, CBC and the Toronto Star.

Save the Date: Ancient PROM

Join hundreds of YPC Patrons and guests for the hottest fundraiser in Toronto! This year we're rocking the cradle of civilization with Ancient PROM—think towers of grapes, Greek goddesses, and general Mesopotamia madness. Get ready to party like they did back in Roman times! Visit **rom.on.ca/prom** in January for tickets and event details.

ANCIENT prom

Photos: A. J. Messier Photography.

Fancy Footwork

Ornate traditional quillwork adorns these Blackfoot moccasins

BY ARNI BROWNSTONE

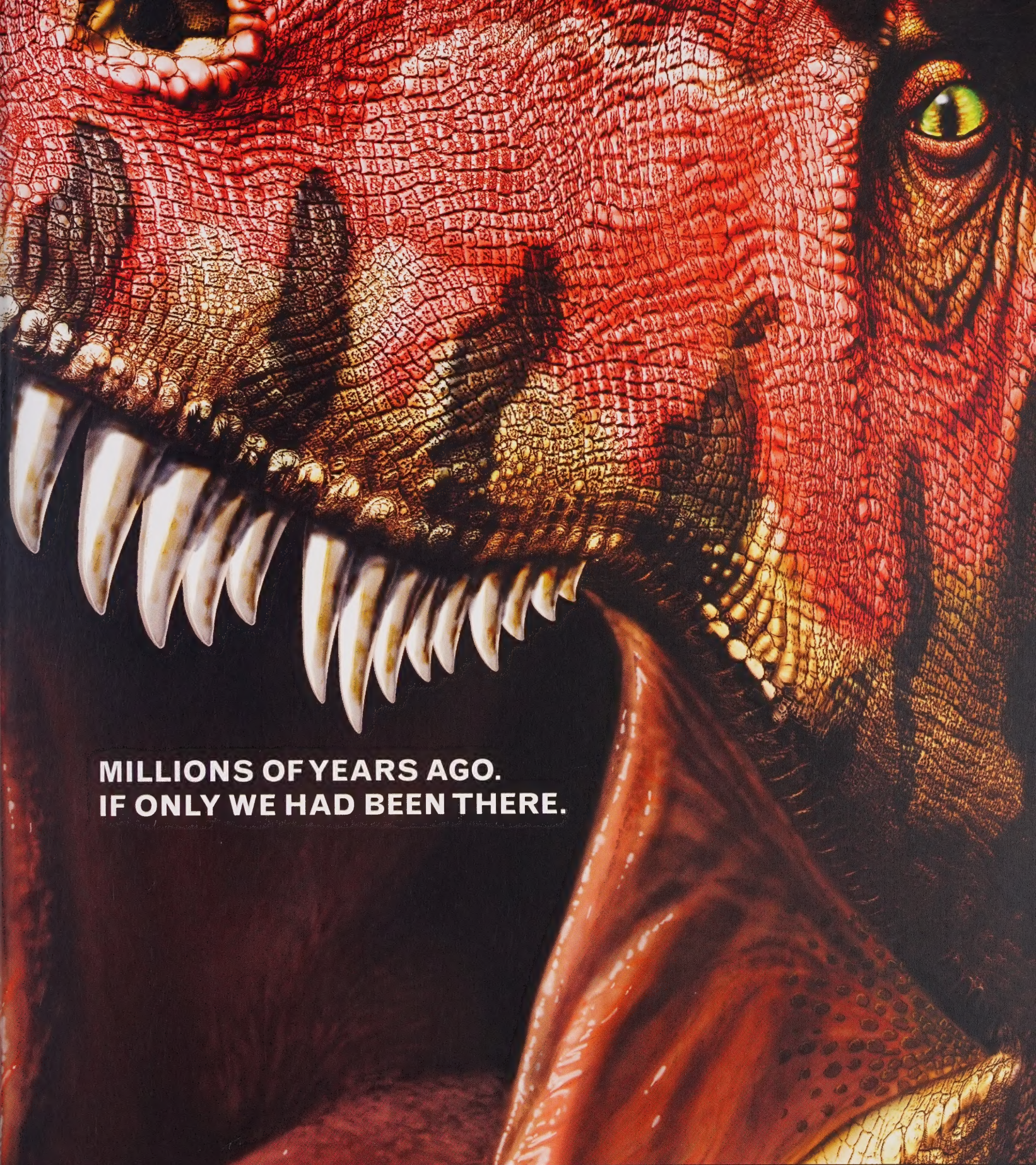
It came as a surprise when my colleague Silvia Forni brought back from Cameroon, Africa, a spiritual leader's ceremonial gown and cap completely sheathed in porcupine quills. I had grown accustomed to the quillwork of the North American First Nations women who embroidered their delicate designs with colourfully dyed, 5-centimetre-long quills of the North American porcupine, *Erethizon dorsatum*. In contrast, the Cameroon outfit employed 23-centimetre-long, undyed quills of the crested porcupine, *Hystrix cristata*. Despite the differences, it is interesting to consider an example of North American quillwork in light of the gown and cap discussed by Silvia on page 26.

The quillworked moccasins shown here were made in the early 20th century by Jenny Duck Chief, a Blackfoot Indian from southern Alberta. They bear the image of the mythical Thunder Bird. According to the Blackfoot, the powerful Thunder Spirit gave the first porcupine to their ancestors and taught them how to work its quills into pleasing designs. The Blackfoot considered the act of quillworking to be sacred, the preserve of a relatively small number of women who were initiated into the rituals and knowledge of that art before acquiring the right to practice it. The Cameroon outfit was used in ceremony, and its quills were also imbued with mystical powers.

Traditions surrounding the use of porcupine quills would change in both Africa and North America. In Cameroon, feathers replaced quills in dance outfits, and in North America glass beads slowly came to be used instead of quills. By the early 20th century, quillworking and its attendant customs had all but disappeared among the Blackfoot. Jenny made these moccasins to wear herself on her wedding day. She married John Duck Chief, the eldest son of a head chief who would later come to occupy that position. Primarily known as a beadworker, on this occasion Jenny momentarily chose to revive the ancient art of porcupine quill embroidery. o

ARNI BROWNSTONE is assistant curator in the Anthropology section of the ROM's Department of World Cultures.

ROM HK 1907.



Raymond James is pleased to partner with the Royal Ontario Museum to present **Ultimate Dinosaurs: Giants from Gondwana**. Join us on this special journey to meet some of the largest and most unusual dinosaurs to have ever roamed the planet. And don't worry, they may look scary and fierce, but...they are! Enjoy the adventure.

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